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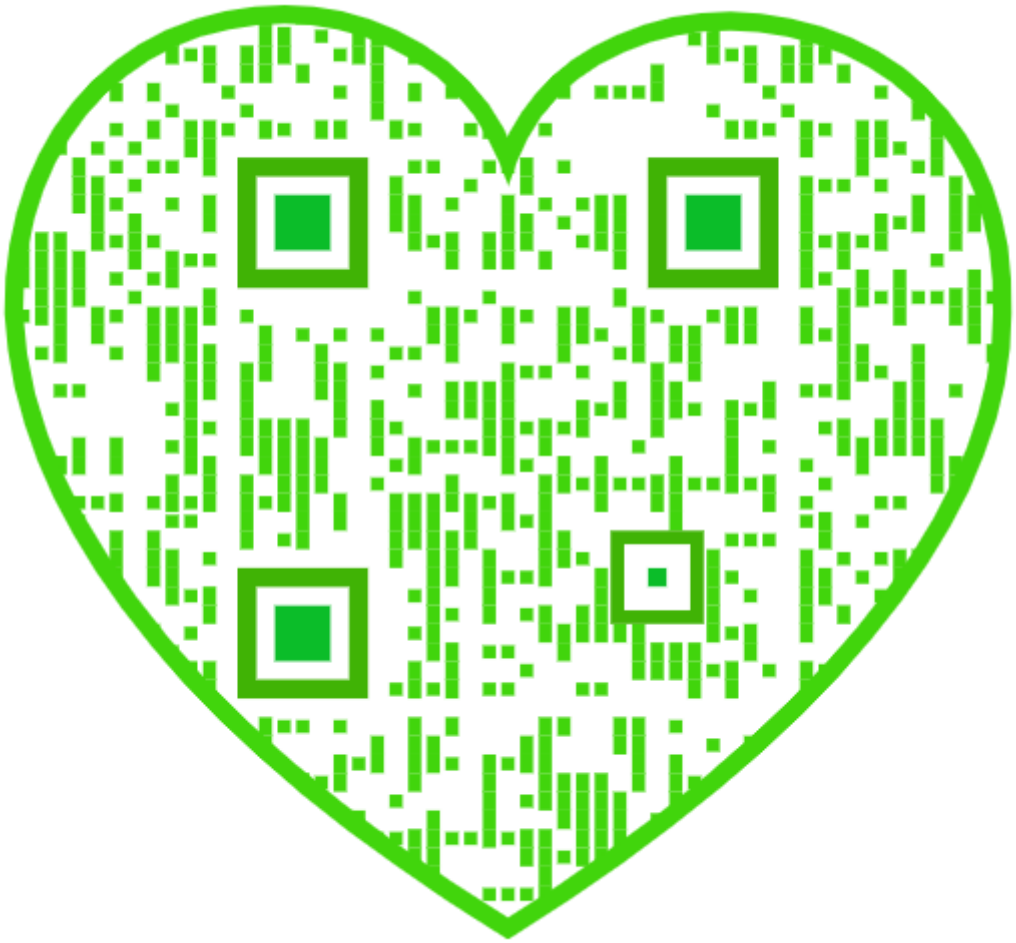
FRENCH ENGRAVERS OF THE 18TH CENTURY

Vignette by Gravelot

NINETY-SEVEN ILLUSTRATIONS WITH AN INTRODUCTION BY ARCHIBALD YOUNGER

BRENTANO'S NEW YORK



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FRENCH ENGRAVERS OF THE EIGHTEENTH CENTURY

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NINETY-SEVEN ILLUSTRATIONS
WITH AN INTRODUCTION
BY
ARCHIBALD YOUNGER

BRENTANO'S NEW YORK

Turnbull & Spears
Printers
Edinburgh

To

P. T. W.

The Blocks from which have been produced Plates Nos. 1, 2, 3, 5, 6, 7, 53, 61 and 72 have been kindly lent by Mr FREDK. B. DANIELL, 32 Cranbourn Street, London, W.C.

INTRODUCTION

"FRENCH Engravers!" What thoughts do these two words not call up in the mind of the connoisseur or collector: of extraordinary bargains picked up in some tiny shop in some mean city street; of princely prices realised at Christie's or the Hôtel Drouot and setting the whole Print world agape when chronicled in next day's morning paper; of hesitation to "back one's opinion" and give a seemingly appalling price for what one half of one's sentient being tells one must be less than it will eventually be worth, while the other half brutally and insistently affirms that one is as mad as any hatter; of constant heart burnings as to whether the "top of the market" has yet been reached or whether there can still be room for any further advance in prices; of evenings spent in turning over the contents of one's folios or wandering round one's rooms looking at the treasures hanging on the walls; of delightful hours passed in the company of fellow-lunatics in discussing rival collections; in fact of all the mental joys and depressions of the true collector.

Of all insidious diseases this collecting mania is one of the most insidious, sparing neither rich nor poor, man nor woman, and proving utterly beyond the power of science to eradicate once it has attacked it's subject, who, no sooner have the seeds of this strange malady taken root, not only shows an immediate and violent aversion to any attempts of well-minded friends to affect a cure but rather abandons himself more and more completely to the delightful infection. The disease will develop more or less rapidly according to the idiosyncrasies of the person attacked and the symptoms declare themselves in many different forms. And of all the forms that this mania assumes surely that which leads to the collecting of eighteenth century French prints is one of the least reprehensible, or even one of the most excusable.

For here, in these sheets of printed paper, toned yellow with the one hundred and fifty years or so of their existence, with their fascinating pictures as brilliant now as on the day they were printed, we get the real essence of the spirit of the most picturesque period in France's history, portrayed with a lightness of touch, not always unmixed with a spice of frivolity, and at the same time a charm and grace that has never been equalled.

And it is not only for their decorative qualities that these little gems of the purest art claim one's attention, for they will prove on examination of rare interest to the student of "les mœurs des temps passés" equally well. Here we see the French people at home, in the château, in the cottage, at work, at play, indoors and out, all depicted for us with an astonishing accuracy of detail; the costume, the furniture, the architecture of the period are all here put before our eyes in the most fascinating manner; in fact we can, from

these pictures that still survive, get a ready insight into the real inner life of France that could only otherwise be obtained by patient and prolonged study of the published literature of the same period.

Herein lies one of the chief pleasures that the collector of these prints derives from his hobby. The formation of an even moderate collection of this nature, however, has during the last few years become a matter of increasing difficulty owing to the great rise in price of such prints that has been taking place and that appears likely to continue, and even now, at the present day, it is only the possessor of a long purse that can hope to put together a really representative collection of any size or one containing many examples of the earlier " states " and the more brilliant impressions. But the subject is one that undoubtedly interests many besides actual collectors who are fascinated by these charming little pictures without knowing how they came into existence, who created them or what the process was that was employed in their making; and it is with the idea of affording some slight and easily assimilated information on such points as these that this little monograph has been written. The writer would therefore beg his readers to bear in mind that in what follows merely the fringe of the subject has been lightly touched on, with no pretensions whatever to impart detailed information as to definite data or specific points entailing expert knowledge or to provide anything in any way approaching a " text-book," of which those in search of more detailed information can without difficulty find many already in existence to tell them what they may want to know.

ENGRAVING may be defined as the art of cutting a design in relief or the opposite on a flat surface, so that when ink or other colouring matter is applied to the raised or sunk portions thus created the plate or block so engraved will, on being impressed on paper or any similar material, leave an impression on the latter which will be an exact reproduction of what has been cut on the block.

In old times manuscripts were illuminated by hand, but when printing was invented it was obvious that some process was necessary in order to produce many copies of the same design. Pliny mentions in one of his writings "a marvellous and almost divine invention" whereby, in a certain book, portraits of some illustrious personages were reproduced in unlimited numbers (vide *Les Procédés de la Gravure* by A. de Lostalot, publ. A. Quantin, Paris), but as no mention is made by him of what that process was this must be accepted with reserve. There can be no doubt that engraving on wood was practised in very early times, but it must have been of little practical use for the purpose of reproduction until the invention of paper, as parchment or skins can never have been a suitable medium on which to print. We can thus say that engraving, except for the making of seals or for casting purposes, really commenced in the first half of the fourteenth century. Wood was the first material used for the block on which to engrave a design, and the earliest known woodcut, *The Virgin surrounded by Four Saints*, now in the Brussels Museum, is dated 1418.

These first woodcuts were all book illustrations and were extremely crude, being badly drawn and badly reproduced. The great advance made in the art of printing during the first years of the sixteenth century, however, soon had it's effect on the engraver, and the German artists of the time at once made their mark in the engravings that they now began to turn out in increasing numbers. Albert Dürer may well be styled the creator of fine engraving, though there were many others at the time worthy of ranking with him, such as Holbein, Cranach, Lucas de Leyde, Goltzius, Aldegrever and Beham. Italy also rapidly absorbed the new art, as is shown by the fine work existing to-day that came from the hands of Marc Antonio Raimondi, Montagna and Vecellio, while it was bound to be taken up in France, where books were now being printed in large numbers and such men as Jean Cousin, Tory and Bernard Solomon began to apply their talent to the new craft.

It was the wood of the pear tree that was at first used for the blocks on which the engravings were made, but this was soon replaced by the harder box wood. The desired outline was first sketched on the smooth surface of a block of wood, the rest being then hollowed out with a gouge. This reproduced lines

in relief, and it can easily be seen how difficult and laborious such a process was; and it was soon discovered that it was both simpler and better to cut lines on a smooth surface to be filled with ink, so that when the flat surfaces had been wiped clean it was only where such lines held the ink that an impression was printed on the paper. This practice soon led to a further discovery, that of etching, which process is carried out to-day exactly as it was at that time. Here a smooth copper plate is covered with a coating of wax or varnish, on which the required design is drawn or etched with a pointed needle or fine engraving tool. The plate is then placed in a bath of nitric acid of a certain strength which eats into the copper where the varnish or wax has been scraped away by the graving tool, but not where the copper still remains covered, and so the design is produced on the plate in sunken lines. By this means the plate can be examined at any time while the acid is acting on it and can be corrected if necessary by painting on fresh varnish where needed, or where the copper is judged to have been already sufficiently eaten away, and so any effect that the engraver may require can be obtained. Finally ink, in the form of a plug like one of cobbler's wax, is worked carefully into the lines thus formed in the copper so as to fill the smallest and shallowest hollow; the surface of the plate is then wiped clean, and when the latter is then passed through the printing press the ink that has been left in the grooves prints an impression onto the paper.

As the practice of this art progressed, however, it was found that the action of acid on the copper had the effect of making the lines or grooves too thick, it being soon discovered that it was better for fine work to cut grooves or lines in the copper with a sharply pointed tool, and the French artists soon achieved such proficiency and delicacy of touch in this that the etching process of biting into the copper was altogether discarded, or was used merely to bite in the rough outlines of the design, which was then filled in and completed with the graving tool.

Other processes, such as aquatint, lithograph, mezzotint and stipple, were in turn discovered or invented and brought into use, but these were little employed by the French artists, who found in line engraving the very medium in which to express the lightness, delicacy and grace of the paintings of the period when the art of engraving may be said to have reached it's highest level. For nothing that has been produced before or since can equal the perfection of the engraved work that was being turned out in such profusion by the first and most finished artists towards the end of the eighteenth century. In England art was making the same strides as in France and elsewhere in Europe, but oddly enough, so far as engraving is concerned, it was being developed on broader and grander lines than in France, and it was to the process of mezzo-tinting that our English engravers chiefly applied themselves. Shortly stated this latter process is as follows: A smooth copper plate is taken and is given a rough but finely granulated surface by means of passing a heavy rounded tool with a roughly toothed surface to it over and over the smooth copper in every direction until the whole of the plate is uniformly roughened all over. The engraver then with a small tool like the blade of a pocket-knife carves away the roughness where he wants his lights, cutting away the most where his high lights are to be and least where the deep shadows are to lie, so that when the plate has been inked and then wiped it is where the original roughened surface

is that most ink remains and least ink where the roughness has been most completely cut away and left smooth. It was by this process that the English engravers made their mark and proved themselves every bit as great masters in their way as any of their European rivals. Strong, " big," bold and rugged, and yet refined and totally different in every way to the more " dilletante " line engravings that were at the same time delighting connoisseurs and art patrons in France, these English mezzotints must always hold their own, and at the present time prove, by the prices that they fetch even in France, their real superiority over any other process of engraving.

There was yet another process in use in England, and in a very much less degree on the Continent also,—that called " stipple." Here a flat and smooth copper plate was taken and the design picked out on it's surface by a small tool like the blade of a pocket-knife with the point curved downwards with which small holes were picked in the soft copper, deeper and closer together where the deeper shadows were to be and further apart and shallower where the higher lights were required. This process was, however, unsuited to the "bigger" and more important style of work, and it's use was practically confined to the small classical type of picture such as those produced by Angelica Kauffman, by J. R. Smith, by William Ward,—of what one might call the "pretty pretty," and it's finest exponents, who worked in this medium only, were without doubt Bartolozzi and Caroline Watson.

Thus we see the old woodcuts and etchings of the Middle Ages suddenly developing, with the sudden development of all forms of art such as those of the painter, sculptor, goldsmith, silversmith, furniture maker, " big " but quiet and restrained in England, " finicky " but marvellously graceful and beautiful in France; and it is curious to note how these different forms of art developed on exactly similar lines to the different national characteristics of the times, and to reflect that with the final overthrow of the " ancien régime " in France came the end of the art of engraving in line, and that to-day, while there are still great mezzotinters and etchers, there are practically no line engravers of note to be ranked with the old masters of this now perished art.

" The old order changeth, giving place to the new"; and this may be said of the art of engraving as truly as of anything else. And after all it is only in the nature of things that this should have been so. Until the invention and subsequent development of the mechanical art of photography and the various processes of photographic reproduction the painter or draughtsman was entirely dependent on the engraver for the duplication of his work, while the latter was necessarily responsible for book illustration or ornamentation and reproduction in quantity of portraits or of pictures for the decoration of rooms alike. It was in portraits that the engraver first found his real inspiration, and nowhere more than in France did he receive the necessary encouragement and appreciation to spur him to the attainment of the highest ideals. One has only to examine a fine proof impression of one of Nanteuil's plates to realise what fine work was put into these wonderful prints, the delicacy of the engraving being such that it almost requires the closest examination to assure oneself that it is line engraving, especially where the shadows, as, for instance, on the cheeks, are very light; and yet where they are deepest the rich quality obtained is almost that of a mezzotint.

In commencing this short fore-word to his subject proper the writer had intended to confine himself to a discussion of the later work of the eighteenth century in France that is most typical of the period, and to which he has limited his collection of French prints from which the plates illustrating this small monograph are taken. He finds it impossible, however, in writing of the French engravers to pass without mention such men as Nanteuil, Audran, Edelinck, the three Drevets,—father and two sons, Poilly, Chéreau and Wille, not to mention a host of others almost, if not quite, as famous who found their inspiration in the magnificent portraits that at the end of the seventeenth and commencement of the eighteenth centuries were being painted in such profusion by Rigaud and Largillierre, Nattier and Raoux and others of the famous Court painters of the times. It was Nanteuil and Edelinck who may be said to have supplied the connecting link between the engraved work of the seventeenth and eighteenth centuries and to have paved the way for the continuance of the talent that was being applied by them to the reproduction of the great works of art that were to be produced in France in such profusion without a break all through the eighteenth century up to the cataclysm that ended it. Edelinck, who died in 1707, passed on a part of his skill with the graving tool to his son Nicolas Etienne who, while never the equal of his father, still worthily held his place as a fine engraver of portraits. Pierre Drevet, the bulk of whose work was produced during the closing years of the seventeenth century, continued to turn out magnificent plates up to his death in 1738, while his two sons, Pierre Imbert and Claude, proved worthy successors to their talented father. It was these men and their contemporaries who raised the art of engraving to the very summit of it's perfection, and close examination of any of the wonderful plates that they produced in such numbers makes one realise the delicacy, skill, and perfect art that created them.

A change was to come, however, and while the skill displayed remained as perfect as ever it was in the subjects portrayed that a sudden and marked development arose. "Autres temps, autres mœurs!" With the death of Louis XIV. Court life underwent what might almost be termed a revolution. Conduct became less and less strict, the pursuit of pleasure and amusement almost the first object of life, and the examples set by the highest in the land soon spread their insidious roots down to the very lowest strata of the nation. This slackening in ideals was bound to soon show itself in many ways, and the Art of the period gives a very faithful record of its downward progress. The first note of the changes to come is struck by the work of one who was to bring something entirely new into the realm of Art, and it is to Antoine Watteau that we may attribute the first influences that led to the grandeur and "bigness" of the pictures of the century that had just closed giving way to the lighter and more frivolous charm and grace that may be said to have been the soul of the new era. With Watteau we arrive at the period of the "Fête galante," but not yet of the "sujet grivois," though the latter was soon to follow and to almost monopolise the field of engraving. The work of Watteau, whose principal charm as a painter may be said to have depended on his marvellous skill as a colourist, was not perhaps suited to the art of the engraver, for though an immense number of plates were produced of his pictures the results may be said to have been on the whole somewhat unsatisfactory and certainly

not equal in delicacy to those of other painters of the time, or more particularly of later work still. Tardieu, Crepy, Scotin, Le Bas and Lépicié may be mentioned as the chief engravers to occupy themselves with his work. The results, however, in nearly every case are not so pleasing to the print-collector of the present time as the work that was soon to give eighteenth century engraving the reputation that it has worthily enjoyed ever since it was produced. The line work employed was as a rule somewhat coarse and heavy, with little or none of the delicacy yet firmness of the later work, due possibly to the fact that a good deal of it was etched and bitten into the plate by acid and not by the "burin" or engraving tool, though at the same time it must be confessed that these plates have a distinct charm of their own, particularly in the way in which prominence is given to the more important figures even when the background, nearly always of trees or thickly wooded landscape, is most complicated and varied in it's lights and shades, while the faces, though generally lightly engraved and somewhat "flat," are wonderfully expressive.

To this same school of the "Fête galante"—the romantic apotheosis of the "Partie de Plaisir" in a country of perpetual summer—may be said to belong the work of Lancret and Pater, though neither of these painters attained the brilliance of Watteau. Both were reproduced by the same engravers, but de Larmessin was responsible for the bulk of the plates of Lancret's paintings and Surugue for those of Pater. Much of their talent was devoted to book illustration, which was at this period just commencing to reach it's apogee, and doubtless it was largely due to this latter art now commencing to receive rapidly increasing encouragement that the work of these engravers began to grow finer and more delicate.

While Watteau may be said to have inaugurated a new era in French art in breaking away from the academic style of the seventeenth century and in giving to that of the eighteenth a lightness and grace of it's own, there was yet another great master who exercised an influence almost, if not quite, as marked as that of Watteau on the art of his time that was likewise to lead to the type of work that we to-day are accustomed to consider as typifying the style of the eighteenth century. Jean Baptiste Siméon Chardin, born in 1699 and dying in 1779, may well be said to have been more of the eighteenth century than Watteau, who died at the age of thirty-seven in the year 1721, and certainly to-day his work gives us a far better representation of the actual domestic life of the period, thorough realist that he was, than that of the idealist Watteau. His paintings give us a very exact knowledge of the times, —of the dress, the furniture, the actual modes of domestic life of the period in which he lived. He was the faithful chronicler of the daily existence of the people, upper, middle and lower classes alike, and nothing now better brings this before our eyes than the engravings of his pictures which, though not large in point of numbers, were beautifully executed, mostly by Lépicié, but also by Surugue, Cochin and Le Bas. The work of these engravers, difficult as it must have been to reproduce in black and white the life with which his pictures were imbued, was extremely fine, as, for instance, in Lépicié's beautiful plate of *Le Benedicite* or Surugue's equally fascinating rendering of *Les Amusements de la Vie privée*, and the engraver's art may be said to have now almost reached its zenith. With the final stage of it's development, however,

it was to lose somewhat of it's hitherto striking refinement, and if we only consider for a moment the changes that were now rapidly taking place in the manners and morals of the times this is not to be wondered at. Life at Court under the two Louis, XV. and XVI., one almost as weak as the other, was daily becoming more dissolute, and the canker was rapidly eating its way downwards through the ranks of the nobility. No clearer evidence of the moral condition of a nation can ever be obtained than by reference at any particular period in that nation's history to it's literature and pictorial art ; and never was this more true than in the case of the period of French history that we are now considering. A general and rapidly increasing decline in the morals of both sexes alike was taking place : books were being openly published and freely purchased of a nature that could only encourage and excuse the most unblushing depravity ; pictures were being commissioned, and reproductions called for from the engraver, that could only blunt morality or modesty. And this downward progress in morals is nowhere more faithfully chronicled than in the engravings of the period. It was to be some years yet, however, before the delicacy and charm that the great artist craftsmen were now more than ever putting into their work were to be lost under the increasing " grivoiserie " of subject, and as a result we have a period when French line engravings may well be said generally to have reached their very highest limit of perfection. As Watteau may be said to have inaugurated the idealist art that he and his school evolved from the academic period that preceded him, or Chardin the realistic art that immediately followed, so—almost naturally, one might say when one tells oneself what path the taste of the nation was now treading—was bound to follow the meretricious beauty that proclaims itself in the nevertheless charming work produced so lavishly by the prolific brush of François Boucher, to be succeeded with ever increasing suggestiveness, and yet at the same time with equal, or even perhaps still growing charm, by that of such men as Greuze, Fragonard, Saint-Aubin, Boilly, Lavreince, Huet, Baudouin and Borel. The work of these artists, so thoroughly in accord with the spirit of the times, seems to have inspired the engravers as never before, and never was more perfect engraving produced. Of Boucher the Goncourts have written : " Boucher est un de ces hommes qui signifient le goût d'un siècle, qui l'expriment, le personnifient et l'incarnent. Le goût français du XVIII[e] siècle s'est manifesté en lui dans toute la particularité de son caractère: Boucher en demeurera non seulement le peintre, mais le témoin, le représentant, le type. . . . Le théâtre, le livre, le tableau, la statue, la maison, l'appartement, rien n'échappe à la parure, à la coquetterie, à la gentillesse d'une décadence délicieuse. Le *joli*—voilà, à ces heures d'histoire légère, le signe et la séduction de la France. Le joli est l'essence de son génie. Le joli est le ton de ses mœurs. Le joli est l'école de ses modes. Le joli, c'est l'âme du temps—et c'est le génie de Boucher."

One has only to turn to the plates engraved from Boucher's paintings, of which a vast number were produced, to realise how true this is. Born in 1703 and living till 1770, himself an etcher of great ability, producing many plates after his own compositions, most of the engravers of the time contributed to the reproduction of his paintings either in line, in colours, or in imitation of pencil work. Whatever the process employed the results may be

said to invariably be equally charming, and even when, as in the case of some of the larger plates engraved in line, the line work is somewhat heavy or coarse the prints, so long as they are not late impressions taken off the plate when the latter has got flat and worn, reproduce for us the gloss and sheen of the wonderful flesh painting of this great painter of the female form, so often very naked and very much unashamed. Employed as he was very largely in painting for decorative purposes,—ceilings and walls of rooms, panels for fine furniture, snuff-boxes, miniatures and the like in addition to his pictures, it was thanks to his wonderful genius that the demand for work of this nature began to increase to an extraordinary extent and, in consequence, the art of the engraver at the same time received far wider attention than it had ever previously enjoyed. The stimulus thus created led to an increasing amount of real talent being devoted to it and to the consequent production in ever increasing numbers of the fascinating prints that still appeal so strongly to the art lover and connoisseur of to-day. The output of these prints was extraordinary, more especially when one considers the time and work—and work of the finest—that each individual plate entailed. The demand for these little gems of art seems to have been beyond the powers of supply. And as the output increased so did the delicacy and grace of the subjects chosen. A more intimate note in the work was now creeping in and every phase of the national life was being made to serve in providing the artists with their subjects, who give us in their plates so wonderfully faithful a record of the times, of the architecture, the furniture, the dress. And yet, loaded with detail as most of these plates are, the artist continually shows his skill in the "balance" of his picture, detail, although present, never being allowed to overshadow or crowd out the principal part of his design which stands out from its background in a manner that one would expect to find more readily in a large canvas, and not in the small space of a copper plate. Most of these artists had their protectors in the higher circles of Society who supported them in buying, and getting their friends to buy, copies of their productions, and in most of these plates we find the artist adding a "dedication" to his particular patron at the bottom of his plate, following on the lettering of it's title, with very frequently his coat of arms included, all being brought into exquisite harmony with the whole design. Definite commissions for definite subjects were doubtless given by the patrons, and in consequence, following the trend of the morality of the period to grow less and less strict, we find these subjects becoming more and more "free." From the representation of the ordinary every-day life of the rich and noble it was, under the circumstances, an almost natural transition to the more unreserved disclosure of the "intimités" of domestic life and the "piment" of the increasing display of feminine charms. Boucher may be called the apostle of the beauty of woman's form freely and frankly paraded, but the taste of the period required, and very soon produced, the added spice of "suggestion" in subject or title, frequently both. Hence, we find a steadily increasing leaning towards the "sujet grivois," of which the work of the painter Baudouin may be taken as the type. And yet the marvellous instinct of the French eye for real grace and charm was able to avoid the "grossier" until the end of all things when, as the century of which we speak was drawing to its close, the whole civilized world stood aghast and agape at

the terrible spectacle of an entire nation suddenly losing its mental balance and giving way to the blood-lust and wild ferocity of primæval man.

This rapid survey of the progress made in France in the engraver's art during the eighteenth century may possibly serve to explain to those who, while posessing a liking for these delicately engraved plates, have never seriously studied them or given much thought to the feelings and tastes that called them into being, how the spirit of the times is faithfully reflected in these wonderful little pictures that cannot fail even now to charm the eye and delight the artistic part of one's senses. The writer would impress on his readers the fact that it is impossible in the restricted space of a short monograph such as this to do more than afford the most cursory glance at the engraved work of the century of which he writes, and that to anyone desirous of information as to any particular plate by any particular engraver reference must be made to one or other of the numerous text-books that have already been produced both in France and England dealing with special aspects of the broad subject of engravers and their work. Even such a thing as a complete detailed list giving more than the bare names of the engravers of the eighteenth century would be impossible within the limits of a general article such as this is intended to be. Some slight reference, however, to individual plates amongst those used to illustrate this article may possibly serve to amplify the general remarks contained in the foregoing.

But before proceeding to thus refer to particular illustrations it is necessary to say a few words in explanation of the term "state" that is at the same time the despair and the delight of the collector. In the first place it must be remembered that these prints which we are now considering were all impressions taken direct from the copper plate on which the engraver had engraved his picture. This copper was always quite soft, as, indeed, it had to be to allow of the delicate softness of the engraving and the consequent softness as well of the impression, a very different thing to the hard, cold steeliness of an impression printed from a steel-faced plate. As will readily be understood the mere passing of such a plate through the printing-press was bound to have some effect on its finely engraved surface, and as a matter of fact this effect is quite perceptible to the practised eye. To speak broadly, the very first impression taken off a plate must necessarily have been the finest and most brilliant; the second impression could not be *quite* so perfect as the first, the third as the second, and so on; and hence it will readily be understood that for the best impressions one must look to the earliest that were printed from any particular plate, which latter gradually became more and more worn until the brilliancy of the engraving would be quite lost, the shallowest of the engraved lines having been completely worn away and merely the deeper ones left, an impression printed from a badly-worn or over-worked plate thus being "flat" and dull, all the lighter shadows and gradations of shadows having disappeared. This then is what is meant when reference is made to "state," early states being the most brilliant, the most rare, the most sought after, and, in consequence, of the most value, later states being of less account.

Now in producing a plate the engraver was practically always accustomed to pull off an impression or two before he had finally completed the engraving of his plate in order to assure himself that the printed result was

shaping as well as his eye told him to be the case from looking at the engraved copper itself,—that his shadows had the right degree of intensity, that his high lights were sufficiently in contrast with the rest of the picture, and so forth, and it was, especially with these French engravers, a very usual practice to send the first impression of any particular plate to the artist from whose picture the engraving was being done so that the latter could express his satisfaction or otherwise with the result ; and the collector occasionally at the present time will come across some of these very impressions on which are to be seen shadows touched up and deepened with a wash of water-colour or chalk, or high lights brought out more prominently by a touch of white paint. It has always been a much debated question with connoisseurs and collectors as to whether these trial impressions should be included in the actual published " states " of a plate or not, and the writer, in common with many others, is decidedly of opinion that they should not, especially as these impressions are practically always taken from the unfinished plate, which latter underwent subsequent alteration to a greater or less extent according to circumstances. It therefore seems preferable to class all impressions of this nature under the title of " engraver's " or " trial proof."

Apart from these more or less experimental impressions engravers were accustomed to issue their prints in little lots, making some slight difference between each batch so that it could be told without any doubt which were the earlier and which the later of the different impressions printed from any one plate, these little batches being known as " First State," " Second State," and so on. While there were no definite rules governing the differences between these states it was an almost invariable custom to make the changes in the inscription or title that was nearly always engraved at the bottom of the picture itself, though there were frequently no doubt slight alterations as well in the engraving of the latter. In the same way there was no regular recognised number of these different states. Speaking generally, however, it may be said that the first issued state consisted of the picture with nothing at all engraved on the bottom strip of the plate reserved for the title and dedication. The second state would generally have engraved the " fleuron " or coat of arms of the patron to whom the plate was to be dedicated. The third state would have, in addition, the title of the plate added, with, in the bottom left-hand corner, the name of the painter from whose work the engraving had been made and in the right-hand bottom corner that of the engraver himself. The next state would probably have the full dedication added, with the words, " Avec Privilège du Roi," or perhaps simply the four letters, " A.P.D.R.," while the last, or so-called " Print " state would have the " A.P.D.R." erased. As said above, it is impossible to lay down any hard and fast rules as to these states as individual engravers had their own customs in this direction, which they even varied themselves with individual plates. It can be taken for granted, however, that an impression with no lettering whatever on the portion at the bottom reserved for the inscription may safely be considered a first state, while when the " fleuron," title and dedication appear with no " A.P.D.R." it is pretty certain to be an impression of the last, or " print," state. Only a few copies were as a rule printed of each of the " proof " states, the bulk of those issued being of the " print," or

final, state. In addition to the actual title, dedication, coat of arms and painter's and engraver's names it was also customary to frequently add what is known as the " publication line," usually in very small etched letters, which gave the name and address of the publisher or issuer with the year of issue, and impressions of the same plate can frequently be found with different dates on them, from which it can be seen that a second and later issue was made after the original one had become exhausted. Another fairly common form of variation in the different states of a plate was to engrave the lettering of the title for a first state in lightly or roughly etched lettering which in the next state would be altered to firmly engraved square " block " or ornamental letters, leading one to suppose that the engraver possibly scratched the title on the plate roughly and lightly to commence with in order to see that he had it properly spaced, and then, after satisfying himself by pulling off a few impressions that all was as he wished it to be, he engraved his title as he intended it to appear finally. It is doubtful if the " A.P.D.R." state can really be invariably considered as a " proof " state, for in the case of very many plates there seem to have been as many copies printed in this as in the ultimate " print " state, so that in such a case we can only consider it as being an early print state and not really as a " proof." But, as already explained above, it is quite impossible to give any definite rule for detecting the actual number of proof states of these prints, and in order to discover this in any particular case reference must be made to one of the text-books or " catalogues raisonnés " dealing with the work of the engraver in question.

In connection with this question of " state " there is still another such that is occasionally met with in addition to those already mentioned above, but only in the case of the more suggestive or " osés " subjects, and commonly known as the " découvert." This latter word explains its meaning well enough. When one or two impressions had been printed from a plate of the nature referred to sufficient to satisfy the demands of the artist's patron and, probably, one or two of the latter's friends as well the engraver, by adding to, or by altering the disposition of, the drapery of the principal subject, would render his plate more fit for issue to the general public and would then proceed to print off his impressions through the usual series of states.

Let us now turn to the plates that illustrate this very cursory review of the progress of the art of engraving in France during the course of the eighteenth century, examination of which may perhaps help to make the points raised therein the more readily understood. In this connection it should be borne in mind that owing to the expense that finer reproductions would necessarily have entailed it has been found impossible to do more in this case than to make ordinary process blocks from ordinary half-plate photographs taken direct from the prints themselves and that a very great deal of the brilliance and delicacy of the originals has in consequence been lost. The writer trusts, however, that sufficient of the general effect of the latter has still been retained to give point to his remarks and clarity to his somewhat laboured explanations.

Plates Nos. 1, 2, 3 and 4 are very typical of the work that was being turned out by engravers at the commencement of the century under review and serve well to illustrate the fine work of painter and engraver alike. No. 1 is from a brilliant impression of the second state of the portrait of de Novion both painted

and engraved by Robert Nanteuil. Born in 1630 and dying in 1678 Nanteuil does not properly come within the scope of this article on the engravers of the eighteenth century, but it is difficult to write of the latter without reference to the great master from whom they drew their inspiration. Nanteuil may well be said to have been the greatest master of French line engraving as adapted to portraiture, and our first plate well illustrates the great beauty of effect and the immense character and strength of expression that he was able to obtain with paint-brush and graving tool alike. Issued in 1699 this plate may be said to represent the very best of his work. Everything here has its proper proportion, and it will be noticed how everything in the plate is subordinated to the head of the figure which stands out boldly, yet without undue prominence, from its frame of bay leaves.

Our second plate, like our first, properly belongs to the century before that which we are now reviewing, as it's engraver, Gérard Edelinck, was born in 1640 and died in 1707. Much of this master's best work was, however, produced during the last years of his life, notably two plates issued in 1706, portraits of Madame de Miramion and of Hérault de Gourville. The plate we illustrate, issued twenty years later than that of our first illustration in the year 1689, serves equally with the latter to demonstrate how the skill of the engraver was able to produce on the copper plate, and in monotint, the full effect gained by the painter by the use of colours. Here we get all the boldness of the original picture, the depth of shadow, the clean brilliant high lights, the bold modelling of the features, the lightness of the curls of the wig, the very texture even of the dress, the quiet reticence of the background, all typical of Edelinck's and Rigaud's work alike.

Our third illustration carries us somewhat further into the eighteenth century. It reproduces the work of Pierre Drevet, who was born in 1663 and died in 1738. It, like No. 2, is from one of Rigaud's fine portraits and is a most brilliant impression of a very beautiful print. Both this plate and the one that follows it, No. 4, serve to show the increasing delicacy of the line work employed as time went on, yet without any loss of brilliance. Plate No. 4, by the same engraver, is reproduced from a somewhat late impression, and this can be seen in the hardness and coldness of the result as compared with Nos. 2 and 3, though the actual line work is as fine and brilliant as ever.

We now, with Plate No. 5, come to the transition to what we have referred to above as the Romantic period. Here, as also in Plate No. 6, we have the "Fête galante" pure and simple, the pleasure party in a landscape of perpetual summer and sunshine. Both the examples given are as perfectly typical of the work of the two masters, Watteau and Lancret, as of that of the engravers by whom these plates were reproduced, Audran (1700 to 1772) and le Bas (1707 to 1783). It will be noticed how in each case the principal subject is given by the engraver a perfectly pleasing prominence without the slightest insistence and seems to lose none of that effect that one might be excused for thinking could only be produced by the aid of the original colours of the painted picture. In these two particular examples the engraving is of the most delicate and lighter and finer than one is accustomed to find in the reproductions of the work of these two painters where the lines are generally coarse and heavy,

the result being a natural loss of brilliance and lightness, while in the originals from which our illustrations are taken it is easy to see how largely the etching process has been employed in producing these plates. Small as these latter are none of the detail of the originals seems to have escaped the engravers, and the vivacity of expression on the different faces, as well as the little glimpse through the trees of distant sunlit landscape in No. 6, betrays the hand of the true artist.

In Plate No. 7 we have the domestic interior by which the brush of Chardin seems to have been principally attracted, and which Cochin (1688 to 1754) translated into black and white so well. It will easily be observed how much coarser in texture is the line work here employed compared to that of the preceding plates, and more particularly of those that follow, and yet this coarser type of engraving seems to exactly suit its subject, that of the rustic interior, with no attempt at idealization.

With Nos. 8 and 9, however, we strike an entirely different note in the work of Beauvarlet (1731 to 1797). Here the engraving is extraordinarily delicate and fine and the result, in consequence, of the utmost brilliance, while we now pass from the realistic to the idealistic. The original prints from which these two plates have been reproduced are evidently "engraver's proofs" and probably the first impressions taken off the finished plates. They are both "before all letters," that is to say were printed before the engraver had engraved anything whatever in the shape of inscription or title on his plates, even the names of painter or engraver. These particular impressions have evidently been put aside in some folio and allowed to remain there, probably forgotten, since the time they were printed, as they show not the slightest trace of dust stain or handling, except along the extreme edge of the complete and untrimmed margin, which latter affords convincing proof that they have not passed through the hands of the cleaner, which is also borne out by the fact that each, in the bottom right-hand corner, bears Beauvarlet's own signature in pencil. Of all the engravings possessed or seen by the writer these two are quite the most brilliant as regards actual impression, and it can be said without any exaggeration that in looking at them steadily for a moment, and in a modified degree perhaps at our reproductions also, one can easily imagine that one is actually looking through an oval opening in a stone wall at a really existing landscape beyond. These two prints alone are surely sufficient to show the high level of skill reached by the best engravers of the eighteenth, or, for that matter, of any, century, and place Beauvarlet in the foremost rank of the craftsmen who were then being so largely encouraged to devote their talents to this fascinating art.

No. 10 reproduces for us the work of the same painter as that of the originals of Nos. 8 and 9 and is again a typical Boucher in subject and handling alike and worthy of note as owing its existence to a feminine hand. Fine as it undoubtedly is it yet seems, to the writer at least, to lack somewhat of the firmness and decision of touch that characterise the two examples of masculine work that immediately precede it in our list, though at the same time closely resembling the latter in method of treatment. In it we have an example of an early state, with no "letters" except the names of painter and engraver in the left and right bottom corners of the engraved portion of the plate and

the arms of the patron to whom the plate was dedicated by the engraver, Madame Jourdan, but before both title and dedication.

Plates 11 and 12 reproduce unmistakably the work of Greuze, the former by Danzel (1775 to 1810), the latter by Gaillard (1722 to 1785). The second of these two shows us, when we compare it with the first, how the charm of the original picture, *Le Baiser envoyé*, can be not only maintained but even enhanced by the originality of the engraver. The original print from which No. 11 is reproduced is certainly a somewhat late impression and, in consequence, worn and "flat," but even allowing for this the eye is undoubtedly more taken by Gaillard's plate, and this is probably due to a great extent to the charmingly designed and engraved festoon of fern, foliage and flower that surrounds and seems to cling lovingly to the plain oval that frames the subject proper. In fact with many of these French prints it is almost as much in the decoration of the frame as in the actual subject of the picture itself that their fascination and charm lie, and no doubt this will be noticed in a number of the plates here reproduced. Great importance was attached by the engravers to the elaboration of this means of finishing off their plates, and in more than one instance, as in the case of Massard's engraving after Baudouin's *Le Lever* (see Plate No. 54) the aid of a second engraver was invoked to produce the most effective frame to the actual engraving itself.

Examination of, and comparison between, the three plates that follow, Nos. 13, 14 and 15, shows the work of one artist as engraved by different hands and also the difference that may generally be traced between early and later impressions from the same plate. Fine engraver as he undoubtedly was, Mathieu (1749 to 1815) never quite reached the level of Nicolas de Launay (1739 to 1792) who, if not the finest engraver of the eighteenth century, was one of the giants of that period, and the reader will possibly agree that, good as it is, our Plate No. 15 lacks somewhat of the perfection shown in No. 14. These two illustrations are from print impressions of the two plates and for such are unusually sharp and brilliant and hence cannot be very late copies of the print, and final, state. Comparison of No. 14 with No. 13 at once shows us how rapidly these soft copper plates became worn by being passed through the printing-press. Although there cannot have been many copies pulled off between the two here illustrated, probably fifteen or twenty at most, yet the loss of brilliance must be at once evident to even the untrained eye in every part of the engraved surface, perhaps most readily seen in the foliage of the trees forming the background, and particularly in the small patch of sky and distance seen through the gap in the trees on the right above the head of the boy, and similarly in the patch of deep shadow directly above the woman's head and about an inch from the top of the plate which in the earlier proof state plainly shows the detail of the leaves and branches filling it, and in the later, and print, state shows none of this detail, but, on the other hand, little more than a uniform flat shadow. Close examination will show a similar flattening over the whole plate and thus may explain to the uninitiated the great difference in value at the present time between early and late impressions of the same plate.

The next ten plates in our list, Nos. 16 to 25, again show us de Launay and now translating into black and white the work of four different artists. Here

again, as in the case of No. 12, we are able to appreciate the charm of the engraver's fancy as shown by the festoons of foliage adorning the frames of the subjects proper, in each case different, while we at the same time once more have demonstrated the superiority of the early over the later state of any one plate. Nos. 19 and 20 show us a first state in each case, and an unusual one, before the engraving on the plate of the "fleuron," or coat of arms. Nos. 16 and 17 give us the state with the "fleuron," artist's and engraver's names and title, but no "dedication," Nos. 18, 21, 22, 23 and 24 the "A.P.D.R." state, that is to say, with everything engraved, including the dedication, that is to appear on the final, or "print," state, which latter is shown us in No. 25. The difference in brilliance according to the earliness or lateness of the impression can again be easily discerned by comparing these different states in the examples here shown.

No. 26 affords us an example of an engraver who produced very few plates indeed, by name Charles Antoine Porporati, born in 1740 and dying in 1816. An Italian by birth, his three best known plates, of which our example is one, were produced in France and he worthily takes his place amongst the great engravers of the eighteenth century. As can readily be seen from our illustration his work was of the finest, and one of the best of the engravings after the work of Greuze, *La Petite Fille au Chien*, is by his hand. For some reason which the writer is at a loss to explain his work may at the present time be bought at a price that seems ridiculous when compared with that of prints by other engravers of the period which do not show such fine work, and his plate after Vanloo with the title *Le Lever*, which is to be bought for a sovereign or so in the first state before all the letters, is a masterpiece of delicate engraving.

Jean Louis Anselin (1754 to 1823), the engraver of our Plate No. 27, was of Scottish origin. This plate, *La belle Jardinière*, is from Vanloo's portrait of Madame de Pompadour and one of the best examples of Anselin's work, much of which was done from pictures of subjects of the most suggestive nature. Our example, which is reproduced from a first state, bearing only the painter's and engraver's names, is a most charming little plate and the engraving is of the finest.

Nos. 28, 29 and 30 show us three of the plates engraved to illustrate that very wonderful example of an illustrated book, *Le Monument du Costume*, published with thirty-six plates, and sometimes found with two additional included, of which latter our No. 31 is one. This book, as also the pictures painted and engraved in order to illustrate it, gives a very faithful representation of the costume of the period, which, as it's title implies, was the intention with which it's production was undertaken, and was brought out in three parts, the first twelve illustrations being by Freudeberg (1745 to 1801) and the remainder by Moreau le jeune (1741 to 1814). The Moreau pictures certainly possess more merit than those by Freudeberg, but our No. 28, engraved by N. J. Voyez, an example of fhe first state of the plate before all letters, shows what softness and "bloom" a well engraved plate can give to the printed impression. Nos. 29 and 30 are from the Moreau illustrations engraved by Helmann (1743 to 1806) and the younger de Launay (1754 to 1814) respectively. The second of these is a very fine—and in the opinion of the writer the finest—

example of the engraved work of the period that we are considering. While the heavy shadows in the corridor behind the door of the theatre-box have a wonderful depth in them the lightness of the embroidery on the hooped skirt is even more wonderful, and the whole picture has an unusual grace and charm in the grouping of the figures which are instinct with life, from the man's profile silhouetted against the brilliant light of the interior of the theatre to the figure of the "ouvreuse," and even to the point of the little slipper just showing from under the skirt of the central figure. No. 31, engraved by Bosse, affords a charming example of an interior and the furniture, at the same time as the costume, of the period.

In Nos. 32 and 33 we have a pair of prints engraved by N. de Launay after Lavreince both equally typical of the engraved work of the period and equally pleasing, and almost as fine as anything done by him. Here again we have most interesting details of the furniture of the time. No. 34 is from a later state, of which there are four, of the same plate as No. 33 and affords a good example of the wearing of a plate through printing, and it can be readily seen how the plate has lost its brilliance, notably in the picture hanging on the wall, the festoons round it, the curtain on the right, the glimpse of the room seen in the mirror, and most especially in the table beneath the latter.

This difference in impression between states is even better shown in Nos. 35 and 36 where we have a first and a third state respectively and where the principal figure in the first stands out from the background much more brilliantly than in the second, in which most of the high lights will be seen to have become considerably toned down and the surface of the plate generally become much flatter.

Our next two illustrations, Nos. 37 and 38, are examples of a different process of engraving,—the "pointillé" or stipple, which was at the same period so much employed by the English engravers and so rarely by the French. The engraver of this pair, Nicolas François Regnault (born in 1746), produced plates in both stipple and line with equal success in either process, though his work in stipple, like that of most of the other French engravers employing this medium, cannot be said to have ever attained the distinction of that being done by his English contemporaries such as Bartolozzi, William Ward or Caroline Watson. The two examples of his work here given are from proofs before all the letters with merely the name "Regnault" scratched on the plate in roughly and very lightly etched letters. They are undoubtedly brilliant and the originals have a beautiful velvety softness and gloss: in that of *Le Matin* the froth of the boiling milk is so cleverly done that one feels, on looking at it, that one could put one's finger into it and skim it off. Nos. 39 and 40 are from proof and print impressions respectively from another of Regnault's stipple plates where once more the difference between the little worn and the very worn plate is most marked, notably in the background and in the figures just seen through the half-open doorway.

Nos. 41, 42 and 43 show us Baudouin engraved by three different hands, and Baudouin with no trace of the suggestion of "double entendre" that so many of his works, and especially his interiors, convey and were obviously intended to convey. Nicolas Ponce (1748 to 1831) engraved several plates after Baudouin and is perhaps best known by his *L'Enlèvement nocturne*, a

fine plate finely engraved. In the case of *Les Cerises*, our No. 41, the engraving is hard and cold and the print somewhat flat and uninteresting in consequence. We shall see him at his best later, in Plate No. 56. No 42, *Le Jardinier galant*, is a pretty piece of work, and the only plate that Helmann (1743 to 1806) produced from Baudouin's work. It well represents this engraver who did much charming work, notably two plates for *Le Monument du Costume*. In No. 43 we have a very gracefully grouped little picture engraved by Leveau (1729 to 1785), who is also responsible for our Plate No. 44, after Aubry. Oddly enough the work of this latter artist was not engraved to any great extent, charming though it was, as Nos. 44 and 45 show us. The latter plate is by Robert de Launay (1754 to 1814), the younger brother of that wonderful craftsman and great artist, Nicolas de Launay, and at times almost his equal, as is seen from his splendid plate of *Les Adieux* for *Le Monument du Costume* of which we have already seen the reproduction in our illustration No. 30. Again in No. 46 we see Aubry engraved, this time by de Longueil (1736 to 1790), whose art, like that of Helmann, was acquired in the studio of Le Bas who might almost be called the father of eighteenth century French engraving. The example we give of his plate of *Correction maternele* (sic) is from a copy of the second state, of which latter there are three.

We now come to two examples of one of the painters of the period who did so much by the subjects of his pictures to give to the "estampe galante" the popularity that it quickly acquired and continued to hold until the revulsion of taste that followed the general upheaval of the Revolution. Lavreince, born in Stockholm in 1737 and dying in his native country in 1807, spent the greater part of his life painting in France, and the influence of his adopted country is readily to be seen in his work, while it even affected the spelling of his name as it is now generally known, for the latter was in reality Lafrensen. His subjects have a perfectly Gallic lightness and gallantry and were very largely engraved, with varying success according, no doubt, to the engraver responsible for the different individual plates, amongst his most celebrated works being several engraved in colours by Janinet. The two we have before us, Nos. 47 and 48, are excellent examples of his work and are excellently engraved, the first by Vidal, the second by Deni,—or Deny. Both these plates afford most interesting detail of the furniture and costume of the period.

No. 49 gives us an example of a plate engraved by *two* artists, Augustin de St Aubin (1736 to 1807) and N. Pruneau (1751 to ——), master and pupil. Of the latter little work is known to-day, but the former was most prolific and turned out some exceedingly fine plates.

Our next two illustrations, Nos. 50 and 51, are from a set of four charming little subjects by Baudouin. The engraving of both is of a high order, the first by Masquelier (1741 to 1811), the second by Lebeau (1748 to ——), though they are perhaps the least pleasing of the set, *Marton* and *Perrette*, engraved by N. Ponce (1746 to 1831) and H. Guttenberg (1744 to 1790) respectively, being usually the more sought after by collectors.

No. 52, *L'aimable Paysane* (sic), gives us an example of the work of the engraver Janinet (1752 to 1813) who may be said to share with Debucourt the distinction of being the finest exponent of the art of colour printing that this, or for the matter of that any other, period has produced. The beauty of his

work, with a wonderful delicacy in the shades of his colours that has never been surpassed, is best seen in the plates engraved by him after Lavreince, so frequently of the "sujet grivois" that his patrons commissioned, such as *La Comparaison*, *L'Aveu difficile*, or *Ah! laisse moi donc voir*. Janinet may be said to have come nearer to the original colours of the subjects reproduced by him than any other engraver practising this beautiful branch of the art, and to those without an expert's knowledge it may often be found difficult at first to tell one of his colour prints from an original water-colour drawing. He certainly excelled in the purity of his colours and in the cleanness of wash in putting the colours on to his plates. A large number of engravers made use of the process of printing in colours, but owing to the amount of labour and time necessarily employed in producing a single impression the number of prints in colours never approached that of those in monotint. Different engravers employed slightly differing processes, but the latter may roughly be said to have been two in number. The first was where several plates, three or four, or occasionally five, were employed, just as at the present time with what is known as the three colour process. Each of these plates was engraved with a different portion of the subject and inked with a different coloured ink, so that as each was impressed in turn on the paper the colour values of the original were reproduced either in the pure body-colours or in the required gradations of mixed colours by the superimposing of one over the other. The printing of a copy by this process necessarily required very exact application of each plate so as to ensure the absolutely correct superimposing of the coloured portions of each, and this was obtained by drilling a small hole in each that fitted over a small peg or projection on the printing-press. This process was the one most generally used in printing coloured impressions of the "wash" type of engraved plates, in French called "au lavis," where the copper was treated with various varnishes and gum preparations washed on and then placed in an acid bath as in the case of an etching, no actual cutting tool being used. For plates, however, where a tool was employed, as in the case of stipple or mezzotint engraving, or for etched plates, the second process was the one generally made use of. Here only one plate was engraved, and this was then coloured by the engraver exactly as he wished his colours to print, the different coloured inks being worked into the plate as desired by means of stumps similar to those used for pastel or chalk drawings. In this case the skill and time employed were, in consequence, very much greater than in the case of the first process, where each separate plate had merely to be given a wash of one colour before printing; but at the same time it allowed of more delicate gradation of shade and combination of body-colour and, further, of more variation in different impressions, as only one such could naturally be printed without the plate having to be re-coloured.

The results obtained by these two processes were extraordinarily delicate and beautiful, and no finer examples could be chosen to show this than Janinet's *Toilette de Vénus* or his *Trois Grâces*, which have all the beauty of original water-colour drawings. A large number of the engravers of this period produced colour prints, but, speaking broadly, without arriving at the delicate grace that is found in the work of Janinet and also in that of Debucourt (1755 to 1832) and Descourtis (1753 to 1820). Of the former the *Promenade publique*

(see our Plate No. 53), *La Promenade de la Galerie du Palais-Royal*, *Le Menuet de la Mariée* and the *Noce au Château* show a degree of perfection of composition and colouring as well as of skill in engraving quite equal to the fine work of Janinet, while Descourtis may be considered to have raised himself to the same plane of perfection by his *Noce de Village* or his *Foire de Village* alike. The process of line engraving, which was that mostly employed at this period and in which so many artists of the time excelled, did not lend itself to the production of impressions in colour, which were necessarily thin, cold and unpleasing, and the three names above mentioned may therefore be considered to represent satisfactorily those practising this delicate art, though mention must at the same time be made of Sergent (1751 to 1847), whose work, however, was practically confined to portraits.

Plates Nos. 54 and 55 show us the engraved work of Jean Massard (1740 to 1822), one of the most successful engravers of subjects painted by Greuze and best known perhaps by his rendering of that master's celebrated *La Cruche cassée*, No. 55. Nothing could better illustrate the spirit that was at this period creeping over the art of the time than this latter subject with it's touch of suggestiveness expressed with a reticence purely and typically French. This plate and No. 54 (*Le Lever*, after Baudouin) alike show a wonderful lightness of touch in the handling of the engraving tool, while in the latter the effect gained by the artist in his lighting of the subject is most skilfully retained, the principal figure being given its right prominence without undue insistence. The engraved frame surrounding the latter picture is the work of Choffard (1730 to 1809) who himself engraved a number of plates from the "sujets galants," and often "grivois," of Baudouin, and who also turned out a great deal of purely decorative work such as this frame, especially in the field of book-illustration and ornamentation. This same frame or border we see again in *La Toilette* by N. Ponce (1746 to 1831) after Baudouin, our illustration No. 56, and one can say that nothing could better serve to set off and give effect to these two subjects alike, more especially in the case of the latter where the engraving is somewhat hard and cold and without the brilliance that one will generally find in a print of such an early state as this particular example.

Another engraver of the work of Baudouin is illustrated in Plates 57 and 58, *Le Danger du Tête-à-Tête* and *La Soirée des Thuileries* (sic), both by the hand of Jean Baptiste Simonet (born in 1742) and one of the best translators into black and white of that artist's painted work, more especially of his fondness for somewhat unusual lighting effects of which each of these particular plates affords an excellent example, the one of a dark room lit only by the light from the fireplace, the other of brilliant moonlight in a garden scene. In No. 58, too, we again have the cleverly veiled hint of suggestion that we have already noticed above in the case of *La Cruche cassée* (No. 55). No. 57 also once more enables us to see, as do Nos. 54 and 56, what added effect may be given to the subject proper by an engraved frame or border of which this is a particularly pleasing example, with a lightness and grace of design that it would be difficult indeed to surpass.

In Plates 59, 60, 61 and 62 we once more see the work of Nicolas de Launay (1739 to 1792), one of the most prolific as also one of the finest of the engravers in France at the period that we are considering and also, like Simonet,

one of the best of Baudouin's interpreters. Although no earlier than the A.P.D.R. state No. 59, *Le petit Jour*, is an unusually brilliant piece of engraving and a good example of an extremely fine plate. *Le Carquois épuisé*, our No. 60, is even a finer specimen of engraving, the copy from which our illustration was obtained, though merely in print state, possessing a rich velvety bloom that one associates as a rule with only the earliest impressions from some particularly fine plate. These two prints afford very interesting details of interiors of the period. No. 61 is from a very fine impression of the third of the six states of what is perhaps the best known French print of the eighteenth century, *Les Hazards heureux de l'Escarpolettes* (sic), with the "fleuron," title and names of painter and engraver only, but before the dedication. It will be noticed that the name of the painter is here spelt "Fragonare," which error is corrected in the later states in which also the final "s" of the word "Escarpolettes" is likewise correctly omitted. This plate may well be taken as typical of the best engraved work of the time in France and is, as can be readily seen from our somewhat indifferent reproduction, an exceedingly fine piece of work. In No. 62 we again have an interior and another very finely engraved plate, the lighting of the two central figures being especially clever. Taking these four plates together we get a very good example of the different gradations of taste displayed in the engravings of this period: No. 59 shows us the "vie intime" of the time, simple and unaffected; No. 60 is a typical example of the thinly veiled suggestion of "double entendre;" No. 61 gives us a representation of the "vie galante" in its most frivolous form; while in No. 62 we have the "sujet grivois" pure and simple.

Nos. 63 and 64 show us the work of another exceedingly fine engraver, who was painter as well, Augustin de St Aubin (1736 to 1807), except for Moreau le jeune the most prolific of the engravers of the century, and probably the most versatile. He excelled in portrait work, especially on a small scale, and two of his small portraits, almost miniatures in fact, are deservedly famous, those of the Marquise de * * * * and the Baronne de * * * * respectively. Our two examples of his work with the titles *Au moins soyez discret* and *Comptez sur mes Sermens* are thoroughly representative and are portraits of his wife and himself.

J. Chevillet (1729 to 1790), the engraver of our next two illustrations, Nos. 65 and 66, never attained the celebrity that most of those mentioned above enjoyed and still enjoy, but he engraved a few very fine plates, notably a portrait of the painter Chardin and *Le leger Vêtement* after Baudouin. The latter subject was also engraved and printed in colours by Janinet and is very charming, though Chevillet's rendering of it, deprived of the added effect gained by the colour printing, is almost as pleasing. Our two plates are from proof and print of this plate and in them we once more have an excellent opportunity of seeing, by comparison of the two, what a vast difference there can be between early and late impressions of the same plate, for it must be readily seen how flat and lacking in brilliance is No. 66 when compared with the proof state before the letters, No. 65.

We now turn to two plates, Nos. 67 and 68, of less merit than most of those that we have so far discussed, *Le Bouton de Rose* and *La Curieuse*, both by

Voyez l'ainé (1742 to ——) after Wille. While somewhat cold and steely, as are most of the engravings of the work of Wille, these two plates have a very pleasing sheen and velvety softness when in the earliest states, and while our illustrations do not quite show us this they serve as typical examples of the kind of subject that Wille so frequently employed with a view to loosening the purse-strings of his patrons, notably in his *L'Essai du Corset* and *Dédicace d'un Poème épique*. Voyez l'ainé cannot properly be placed in the front rank of engravers of the period, but certainly produced a few plates of greater merit than the two that we here reproduce, notably the *Directeur des Toilettes* after Lavreince and *Le Fruit de l'Amour secret* after Baudouin.

Our next illustration, No. 69, is of the work of Beauvarlet, the engraver of two plates already noticed above, Nos. 8 and 9, this time after Baudouin, and serves well, with the two that immediately precede it, to show the kind of subject that, as morals declined, began to be called for more and more from painter and engraver alike. The technique still remains of a high order, however. In No. 70, *La Résistance inutile*, we have an example of an engraver, G. Vidal, who practically confined his work to the production of plates of this same nature, the "sujet grivois" par excellence, and who largely made use of the custom of publishing the first few impressions from his plates in the state already referred to above as "découvert," the literal translation of which term sufficiently explains its meaning in this connection, subsequent states showing an alteration in the drapery.

The engraver of our next plate, No. 71, Jean Marie Mixelle, is principally known by his plates that were copied from plates already produced by other engravers, notably the Englishmen, J. R. Smith and W. Ward, and that therefore differ from all those that we have so far considered and from practically all the engraved work that one meets with in being reproductions of another person's style and not original translations from colour into monochrome. Our illustration, *La Surprise agréable*, is, however, one of his few plates done direct from the original painting, in this case by Boilly, and is one of the comparatively rare examples of the use by French engravers of the process of stippling. While the subject and the grouping of the figures, thanks to the painter, are charming enough the engraving is not of a very high order and shows that this process, which was being so largely and so successfully employed by the English engravers at this same period, never really appealed to the craftsmen in France with whom the "burin" seems to have been the natural medium of expression on the copper plate. And this seems to be borne out in actual practice, for no French stipple plate exists that in any way approaches in beauty or technique thousands that were being produced at this same time in England by the bulk of the English engravers. Rare as the stipple plate was in France it is curious that the bulk of reproductions of the painted work of Boilly were produced by means of that medium, possibly due to the fact that this process was found to give better than any other the effect of the satin and silk that he almost invariably used for the dresses of his women subjects. Our plates Nos. 72 and 73, both after Boilly and both in stipple, would seem to bear this out, especially the latter, where the sheen on the lady's dress is cleverly indicated and probably could not have been given so much effect had the engraving been in line. These two plates also serve to show what poor use the

French engraver, as compared with his English fellow-craftsman, was able to make of the stippling tool, and it should be added that No. 73, *L'Amant favorisé*, is unusually good for a French plate in this medium. Again in No. 74, *Les Apprêts du Ballet*, by Tresca after Lavreince, we have a stipple plate which only bears out what we have just said above as to the inability of the French engravers to make satisfactory use of this process.

In Plate No. 75 we have an interesting illustration of what the Paris streets were at the time of the Revolution and one probably little exaggerated. As an engraving, however, it is of little merit and certainly does no credit to Petit (born in 1760), its author.

Our next illustration, No. 76, the *Petite Laitière anglaise*, by Gaugain after Northcote, hardly comes within the scope of this article, having been both engraved and published in England. Gaugain (born in 1748), however, was a Frenchman by birth, though he spent the greater part of his engraver's life in England, where he turned out some charming work, of which our illustration is by no means the least charming, while it here serves to give point to our remarks above as to the superiority of the English over the French stipple prints. This particular plate has also an added interest in the glimpse of the clock tower of the Horseguards, Whitehall, showing behind the tree trunk, which clearly proves the charming milkmaid to be a direct ancestress of the two old ladies who, some five or six years ago, personally, and successfully, petitioned the late King Edward to confirm the privilege granted to their family by King Charles the Second to keep cows in St James's Park for the sale of their milk, a privilege that a utilitarian and prosaic present-day Government Department had sought to deprive them of.

Plate No. 77 brings us to the end of the century that we have been considering, for Jazet, it's engraver, was born in 1788. It is a rendering in mezzotint of one of Dubufe's many subjects that all bore such a remarkable similarity to one another and shows how all the grace and charm of the earlier and pre-Revolution French art was so quickly to be lost in the sudden revulsion of manners and taste that followed that great upheaval.

We have now completed our very cursory survey of the engraved work of the wonderful eighteenth century in France, the century that saw Art in almost every form reach its very highest level of human expression not only in France but in every European country alike. But before laying down his pen the writer feels that his subject has not been given the consideration that is its due without a few words as to the book illustrations of the period, or more strictly speaking of the latter part of the period. Never before or since has so much talent been devoted to the embellishment of books as during the last twenty years or so of the century that we have been considering. Concurrent with the rapidly increasing luxury and consequent looseness of morals that was overcoming the governing classes more and more surely until the arrival of the inexorable and terrible day of reckoning was a growing demand for beauty in all the amenities of existence. Architecture, internal decoration of houses, landscape gardening, pictures, furniture, personal adornment even, all were undergoing the closest attention from the greatest talent of the day in the endeavour to satisfy the ever increasing demand for beauty in everything, and in no direction was this more noticeable than in the production of

books. The greatest artists of the day were employed in their embellishment and painter and engraver alike devoted his skill and taste to their illustration and gave of his very best in so doing. The result is to be seen today in the beautiful books with their wonderful illustrations that survive and that are so eagerly sought after by bibliophile and print lover alike. Many of them have attained a world-wide celebrity and, as in the case of the engravings that we have been considering above, their market value has increased, and still increases, by leaps and bounds. And deservedly so, for they have a delicacy and charm all their own. Reference to our plate No. 78, the engraved title-page to *Les Grâces* of Meunier de Querlon, designed and engraved by Moreau le jeune (1741 to 1814), shows us at once what beauty can be evolved by the true artist from the most perfect simplicity of design. The illustrations to this book, also by the hand of Moreau le jeune, are perfect little gems, one of which we reproduce in our plate No. 79. The photographic reproduction of these book illustrations is a matter of some difficulty and cannot, owing to the impossibility of getting the printed page to lie perfectly flat, give more than the roughest idea of the perfection or brilliance of the originals.

Almost as celebrated as *Les Grâces*, to which we have just referred, is Fenélon's *Les Aventures de Télémaque*, two of the illustrations to which, engraved by Tilliard (1740 to 1813) after Monnet's designs, are here reproduced in our plates Nos. 80 and 81, the latter in particular being a little masterpiece of grouping. Yet another book of equal celebrity is the *Origine des Grâces* by Mademoiselle D * * * *, one illustration to which we give in our plate No. 82 from the engraving by Masquelier (1741 to 1811) after Cochin fils. The most remarkable of all these illustrated books is, without doubt, the *Chansons de Laborde*, or, to give it it's full title, *Choix de Chansons mises en Musique par M. De La Borde*, published in Paris in 1773 in four volumes by de Lormel. This remarkable book, a collection of songs with their music, was arranged by de Laborde, chief " Valet de chambre " to Louis XV. and Governor of the Louvre. Both text and music are engraved throughout and the four volumes contain one hundred very beautiful engraved plates by Moreau and Masquelier, after Moreau le jeune, Le Barbier, Le Bouteux and St Quentin, while the title-page to Vol. I. and the dedication leaf are the work of the engraver Nee. We reproduce ten of the plates of this delightful book in our illustrations Nos. 83 to 92. Owing to the latter being considerably larger in size than the originals from which they are photographed they have little of the brilliance of the original plates themselves, but Nos. 84, 85, 86 and 91 in particular give a good idea of how very beautiful these latter are.

Yet another deservedly celebrated book of the same nature is the four volume Paris edition of 1768 and 1769 of *Les Metamorphoses d'Ovide* with its very large number of exceedingly lovely plates. Our illustrations Nos. 92, 93 and 94 reproduce three of these engraved by Massard after Monnet, by N. de Launay after Eisen and by Massard after Boucher respectively, while the " tail piece " to the fourth and last volume (our plate No. 96) engraved and designed by Choffard is a marvel of grace and a fitting finish to an exceptionally beautiful book.

The number of these books illustrated with finely engraved plates is very large and forms a fine field for the print collector. The most celebrated of all

is most probably the *Contes et Nouvelles en Vers* of La Fontaine in what is known as the "Fermiers Généraux" edition, published in Paris (though Amsterdam is given on the title-page) in 1762, actually the third published edition of the book. This is in two volumes, 8vo, and comprises portraits of La Fontaine after Rigaud, engraved by Ficquet; of Eisen after Vispré, engraved by Ficquet; and of Choffard (in a "cul-de-lampe"), engraved by himself; also eighty plates by Eisen engraved by different hands, four vignettes and fifty-three culs-de-lampe by Choffard. Another very beautiful book that well deserves its reputation among collectors is Dorat's *Les Baisers*, published in Paris in 1770. It contains a frontispiece by Eisen engraved by Ponce; one plate by Eisen engraved by de Longueil; twenty-three vignettes, one fleuron on the title and twenty-two culs-de-lampe by Eisen and Marillier engraved by Aliamet and others. Yet another gem of equal beauty is Montesquieu's *Temple de Gnide*, published in Paris in 1772, comprising a frontispiece containing the portrait of Montesquieu, a vignette at the head of the dedication (the Arms of England), and nine plates by Eisen, engraved by Lemire. These plates are of a particularly perfect design and execution. A list of similarly beautiful books would be too long to give here, though there are many that must always appeal to the print lover quite as strongly as to the bibliophile, and small though the plates illustrating them necessarily are, in some cases real miniatures, as in the small edition of Berquin's *Idylles*, the wonderful delicacy of the engraving makes them every whit as fascinating as those larger prints that we have been considering in the first portion of our somewhat cursory and all too inadequate review of the engraved work of the eighteenth century in France.

A word or two in closing with reference to present-day engraving and modern reproductions of the work of the eighteenth century may possibly be of interest to those readers who, while eager to indulge in the delights of possession, yet feel too uncertain of their judgment to risk the outlay of the necessary capital and which may perhaps at the same time be of service in assisting them to the gaining of that confidence in "backing their own opinion" without which it would probably be labour in vain to start the formation of a collection of these delightful little reminiscences of a bygone age. The art of the etcher has recently shown a very wonderful revival, and the work that is to-day being turned out by a large number of fine artists by means of the etching needle more than holds its own when considered in relation to that of the past centuries. The practice that now obtains more and more every day of severely limiting the number of impressions printed from any one plate is without doubt a wise one as, apart from the stimulus thus given to prices to maintain themselves, and even to rise, during the lifetime of the engraver, a phenomenon that can rarely, if ever, have occurred in the times of which we have been writing, such a practice necessarily ensures the production of the very finest impressions only with no poor or weak ones from a worn plate that might in coming years weaken the artist's reputation as an engraver. To the writer at least it seems a pity that the same principle should not be applied to the production of modern engravings in mezzotint. Possibly this may be due to the fact that, while the work of the etcher is practically always original, that of the mezzotinter as a rule reproduces the painted work of some other hand entailing the purchase of the picture to be reproduced or alternatively

that of the right of reproduction, and a consequent considerable financial outlay. In addition the actual labour involved in the engraving of a plate in mezzotint is undoubtedly greater than in the case of an etched plate. Hence we find that it is customary in the case of a mezzotint to publish a very much larger number of copies than in that of an etching. In order to avoid wearing of the copper plate and the production of poor impressions that would necessarily follow it is usual to give the plate, by means of a simple chemical process, an infinitesimally thin coating of steel before printing from it. This necessarily hardens the impressions and, while allowing a practically unlimited number of the latter to be printed all equally good, is bound to render them cold and lacking in that rich velvety softness that we find in the engravings of the eighteenth century and that the copper plate alone can give. In speaking thus of original modern work it is only necessary to refer to these two processes, of etching and of mezzotint, for the present-day engraver in line or in stipple does not, to all intents and purposes, exist, and the budding collector should have no difficulty whatever in recognising the difference between modern and old work. It is rather with the modern reproduction of old work in line or in stipple that he will at first experience a feeling of uncertainty and scent pitfalls in every folio that he turns over in his search for treasure. No hard and fast rules can be laid down for his guidance and protection. The paper on which is printed the impression that he may be examining ought by rights to afford him an infallible test. It should be remembered that that on which these old prints were printed was made from rags by hand and was of a soft pulpy nature, so that when soaked and passed through the printing press it became of much the same consistency as blotting paper, sucking out and absorbing the ink filling the engraved depressions in the surface of the plate. To-day on the other hand paper is made by a chemical and mechanical process from hard grass fibres and similar substances, on the harder surface of which merely a deposit of ink is made in printing. Hence we get a velvety softness in the case of old work that cannot quite be equalled in the modern, and this should afford some degree of guidance to the unpractised eye of the beginner. Again the old paper was usually "laid," and when held up to the light will show the consequent transparent lines running across it that that process of manufacture entailed, as also the watermark that it bears. This test alone would seem an infallible one, but in reality only adds to the traps awaiting the unwary, for quantities of this old paper still exist and are to be occasionally met with in the catalogues of present-day auction sales, when they are eagerly sought after by unscrupulous persons for the very purpose of using for reprints from old plates. A very large quantity of these latter still exist in a more or less worn condition. If not too worn they can be, and occasionally are, printed from in their original state, but the impression then must tell its own tale. When badly worn they can be re-touched, or rather re-engraved, and in the case of stipple and line plates particularly this is now being done to a considerable extent. Here again, however, the wary eye can detect the attempted deceit, for the dots or lines cut in the plate necessarily become, when re-engraved, larger and wider than they originally were, and this must show itself on the printed impression. A large number of the better known French line prints of the eighteenth century have recently been reproduced in this way and are to

be frequently met with now in shop windows in England, but a moment's glance by anyone who has seen the " real thing " should be sufficient to expose the deception.

In addition to the above there is the modern " process " plate, photographically reproduced from an original copy of an old print. At the present time it is chiefly with English stipple prints in colour that this is being done and the result is, as a rule, somewhat smudgy and woolly; but the process is gradually getting more and more perfect as time goes on and promises before long to put a further difficulty and a serious one in the path of the inexperienced. This difficulty becomes intensified in the case of framed prints, and it is as well to insist invariably on such a one being taken out of its frame for inspection before clinching a bargain as this will frequently reveal some otherwise hidden and unsuspected blemish. Another trick that is sometimes employed in order to entrap the innocent buyer is to paste on the back of the frame a scrap of old discoloured newspaper with a date of probably the eighteenth century cunningly showing, and it is as well to know that a brisk trade is done to-day in such newspapers by unscrupulous persons with this very object in view.

Finally a word may perhaps be added as to " margin." At the present time the market value of a print will depend to a very considerable extent on the amount of margin of plain paper surrounding the engraved picture, and it is advisable to bear this in mind when considering any print with the idea of its purchase. It is indeed an odd thing that this should be the case, for when a hundred or so years ago these prints were being produced nothing whatever was thought of the size of the sheet of paper on which they were printed, and it is doubtful even whether the engravers ever intended the blank margins to be retained but rather engraved their plates with the idea of their being cut off and the wood frame being fitted close up to the engraving itself. It is, in fact, exceedingly common to find these old prints trimmed quite close, though this in many cases was most probably done in view of the cost of glass at that time and the difficulty of obtaining it in sheets of any size. A certain amount of plain margin, however, certainly does, in the opinion at least of the writer, add to the beauty of a framed print and affords in addition a meed of assistance in assuring oneself that any particular impression is a " right " one and not a modern reprint.

It will thus be seen that the path of the collector, especially at the commencement of his career as such, is beset by many difficulties that nothing but time and experience can remove. One very good way of reducing one's mistakes to a minimum, however, is to sternly resolve that if in one's first glance at a print that one is thinking of purchasing there is the slightest feeling of suspicion or doubt one will have none of it. The collector, however, is after all but human, and he would not be human whose inclination did not occasionally overcome his better judgment. At the same time there is comfort in the reflection that the acquisition of one real treasure will amply compensate for a number of acknowledged mistakes.

And so must end our hurried and all too inadequate review of this most fascinating epoch in the Art history of the world. The experienced Print collector will have found little or nothing in the foregoing that can have added to his store of knowledge of the subject. For him text-books in abundance

already exist to provide the details as to individual engravers, states, prices, or any other special information of which he may be in search, and it is not for him that the writing of this short monograph has been undertaken. If, however, the writer has been happy enough to fan into a flame, however small, the tiny spark of interest that may have already commenced to smoulder in the mind of one would-be explorer in the realms of French engraved work of the eighteenth century his object has been fully attained, and for such he feels that he cannot better conclude his task than by quoting the closing paragraph of M. Loys Delteil's *Manuel de l'Amateur d'Estampes du XVIII^e Siècle* (Dorbon-Ainé, Paris) wherein the Author writes:

"Nous terminons un Manuel que nous aurions voulu plus ample et par conséquent plus complet; l'estampe est, en effet, un vaste champ d'où surgit à chaque minute un document inédit, une œuvre inconnue. La matière est donc inépuisable. Nous avons essayé toutefois de renfermer dans le peu d'espace qui nous était assigné le maximum de renseignements. Nous avons fait la part belle, cela va de soi, aux maîtres dignes de ce qualicatif trop souvent prodigué mais nous n'avons pas cru devoir négliger en outre les artistes de plus modeste valeur, le but d'un Manuel étant avant tout de fournir une source d'informations multiples. Puissent ces pages répondre, en partie du moins, aux recherches que voudront bien y faire les amateurs, ou plus simplement les curieux."

"N. P. de Nocion" by and after R. Nanteuil

Pl. II.

Fredericus Leonard Bruxellensis, Regis Serenissimi Delphini.
Et Cleri Gallicani Archi- typographus. Ætatis LXVI. anno M.DC.LXXXIX

"Frédéric Léonard" by G. Edelinck, after Rigaud

"Louis Alexandre de Bourbon, Comte de Toulouse," by Pierre Drevet, after Rigaud

Robert
Chevalier de l'Ordre de St Michel Con.r du
des Batimens Jardins Arts et Manufactur
et Royale Architecture et Vice protecteur de
de Cotte
le Roy en ses Con.ls premr Architecte Intendant
de Sa Majeste Directeur de l'Academie
elle de Peinture et Sculpture

"Robert de Cotte" by Drevet, after Rigaud

LA DANSE PAYSANE
Gravée d'Après le Tableau original Peint par Watteau, de même grandeur

SALTATIO AGRESTIS
Sculpta juxta Exemplar Ejusdem magnitudinis à Watteauo Depictum

"La Danse paysane" by B. Audran, after Watteau

Pl. VI.

"Repas italien" by le Bas, after Laurent

LA FONTAINE.

D'après le Tableau original du Cabinet de M^r Le Chevalier de la Roque, de 15 pouces ½ de Large sur 14 pouces de haut.

A Paris, sur le Pont Notre Dame, chez Cochin, S^t Charles, Avec Privilege du Roy.

"La Fontaine" by C. N. Cochin, after Chardin

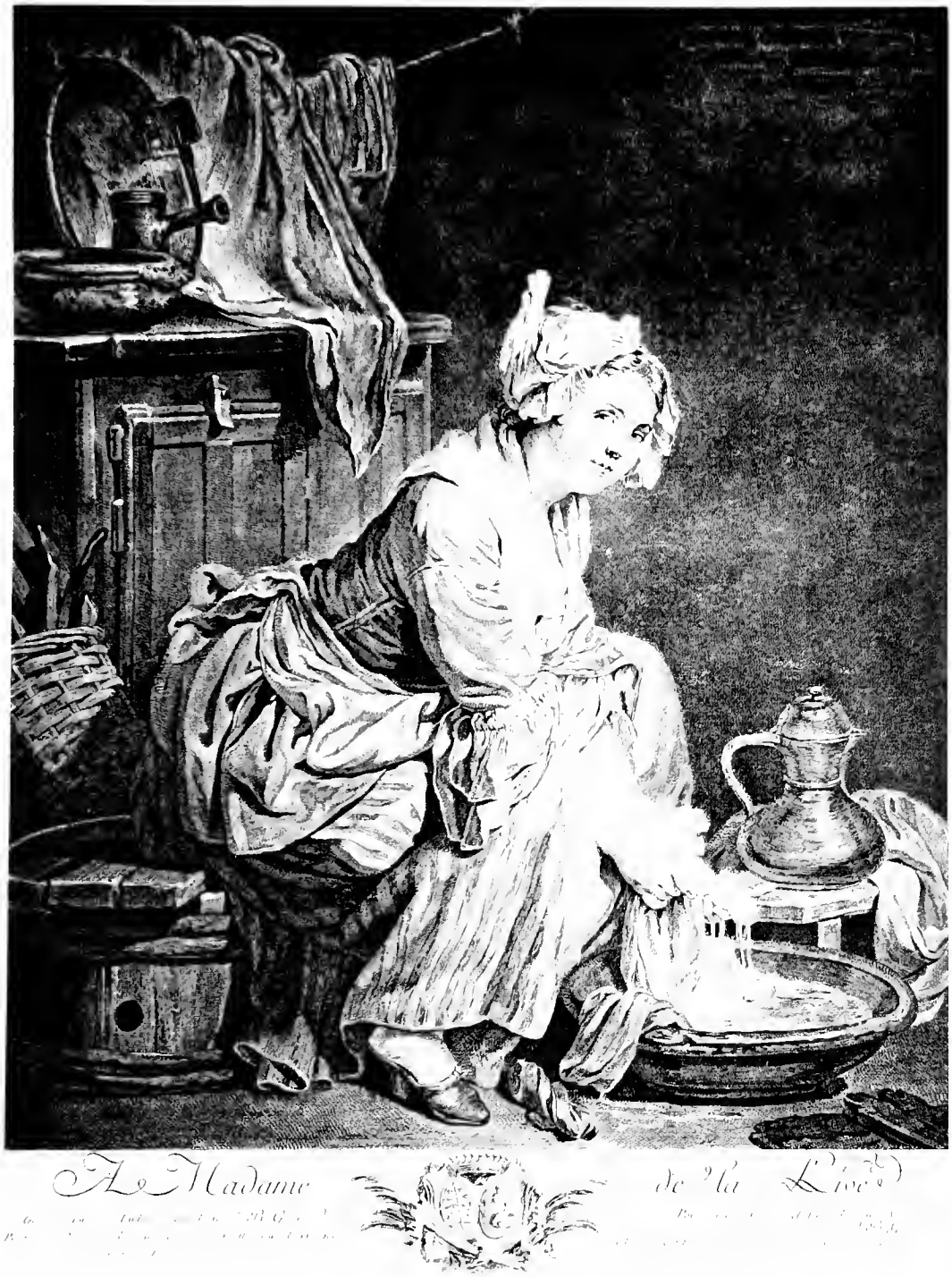
Pl. VIII.

"Le Départ du Courrier" by Beauvarlet, after Boucher

"L'Arrivée du Courrier" by Beauvarlet, after Boucher

Pl. X.

"Pensent-ils à ce Mouton?" by Mme Jourdan, after Boucher



"La Savonneuse" by Douzel, after Greuze

"La Voluptueuse" by Gaillard, after Greuze

"La bonne Mère" by N. de Launay, after Fragonard. (Proof)

Pl. XIV.

"La bonne Mère" by N. de Launay, after Fragonard. (Print state, margin cut)

"Le Serment d'Amour" by J. Mathieu, after Fragonard. (Print state, margin cut)

"L'heureuse Fécondité" by N. de Launay, after Fragonard

"Le Bonheur du Menage" by N. de Launay, after le Prince

"*Le Bonheur du Ménage*" by N. de Launay, after le Prince

Pl. XIX.

"Le petit Prédicateur" by N. de Launay, after Fragonard

Pl. XX.

"L'Éducation fait tout" by N. de Launay, after Fragonard

"*La Gaiete conjugale*" by N. de Launay, after Freudeberg

"L'Abus de la Crédulité" by N. de Launay, after Aubry

"Dites donc, s'il vous plait" by N. de Launay, after Fragonard

"Les Baignets" by N. de Launay, after Fragonard. (*A.P.D.R. state*)

"Les Baignets" by N. de Launay, after Fragonard. (*Print state*)

"Vénus qui caresse l'Amour" by Porporati, after Pompeo Battoni

"La belle Jardinière" (portrait of Madame de Pompadour) by Jean-Louis Anselin, after Carle Vanloo

"La Toilette" by N. J. Voyez, after Freudeberg (from "Le Monument du Costume")

"Les Délices de la Maternité" by J. S. Helman, after Moreau le jeune
(from "Le Monument du Costume")

Les adieux.

N° 22 A. P. D. R.

"Les Adieux" by R. de Launay, after Moreau le jeune (from "Le Monument du Costume"). 3rd state

L'HEUREUSE
A Son Excellence Monsieur
Chevalier des Ordres de l'Aigle blanc,
dirigeant, Conseiller privé actuel, et
Evêque de Lubeck, Duc de Holstein
IHE. inv.
UNION.
Le Baron de Holmer
de S.t Anne, et de S.t Stanislas. Ministre
Grand Drossard de S.A.S.M.te le Prince
Oldenbourg, Seigneur de Jonastedt
par son très humble et très Obeissant Serviteur
IHE.

"L'heureuse Union" by Bosse, after Freudeberg

"L'heureux Moment" by N. de Launay, after Lavreince. (A.P.D.R. state)

"La Consolation de l'Absence" by N. de Launay, after Larrecinc

LA CONSOLATION DE L'ABSENCE,
Dédiée à Milady Comtesse de Douglace
Par son très humble et très Obéissant Serviteur
N.r De Launay.

"La Consolation de l'Absence" by N. de Launay, after Lavreince

"La Complaisance maternelle" by N. de Launay, after Freudeberg. (1st *state*)

"La Complaisance maternelle" by N. de Launay, after Freudeberg. (3rd state)

PL. XXXVII.

"Le Matin" painted and engraved by Reynault

"Le Soir" printed and engraved by Reynault

"Le Baiser à la dérobée" by Reynault, after Fragonard. (*Proof before all letters*)

"Le Baiser à la dérobée" by Reynault, after Fragonard. (*Print state*)

"Les Cerises" by N. Ponce, after Baudouin

"Le Jardinier galant" by Helmann, after Baudouin

"La Rencontre dangereuse" by Levrau, after Baudouin

LA BERGÈRE DES ALPES
Dediée à Monsieur le Comte de la Billarderie d'Angiviller,
Directeur et Ordonnateur general des Batimens de Sa Majesté, Jardins Arts, Academies et Manufactures Royales
Le Veau

"La Bergère des Alpes" by Leveau, after Aubry

"Les Adieux de la Nourrice" by R. de Launay, after Aubry

"Correction maternele" by de Longueil, after Etienne Aubry. (2nd *state*)

"La Soubrette confidente" by Vidal, after Lavreince

"Le Restaurant" by Desi, after Lavreince

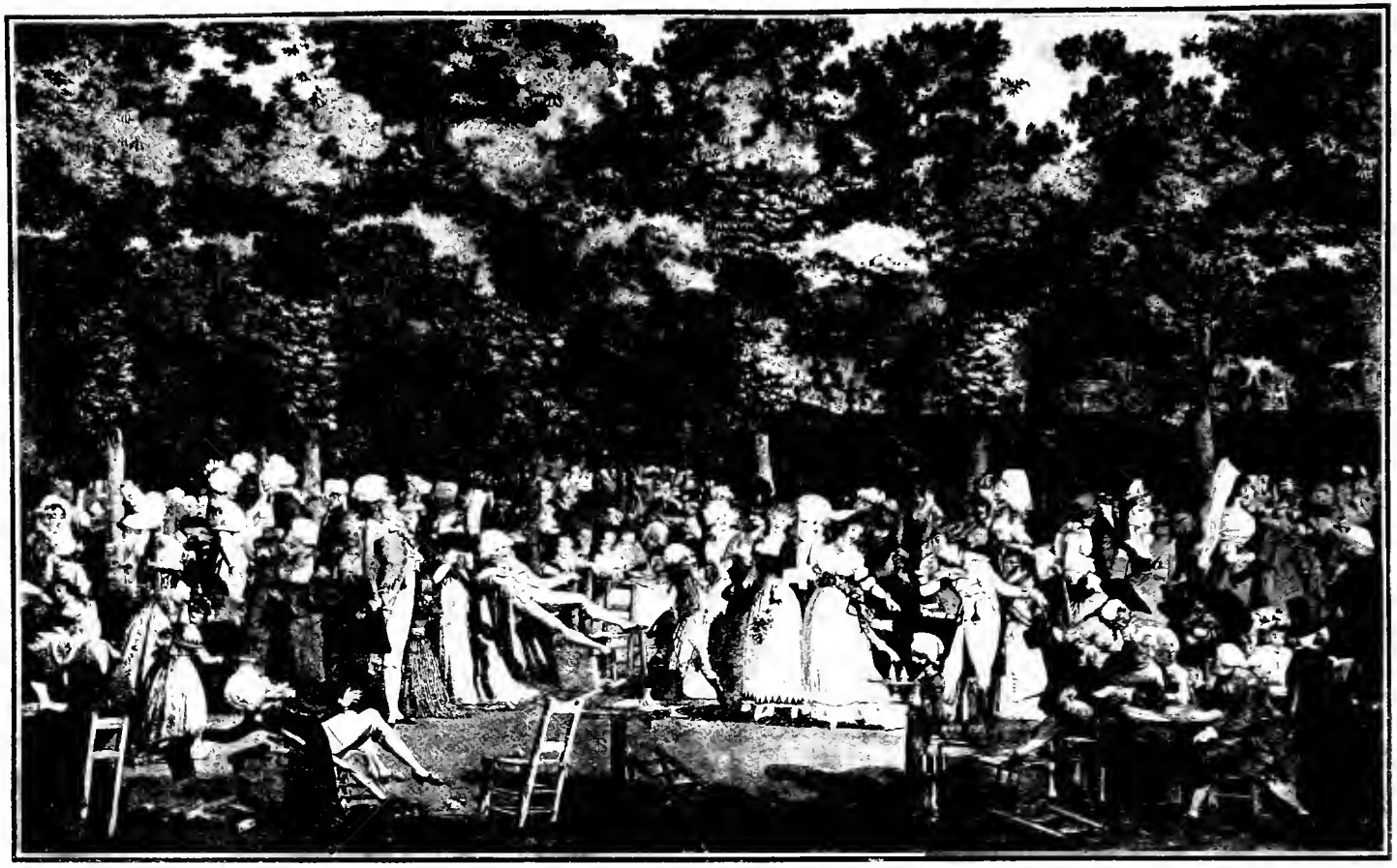
L'AMOUR
A L'ESPAGNOLE.
Dedié à Monsieur
De La Borde
Gravé d'après le Tableau original
Peint de Jon Cabinet.
Par les dits Graveurs en 1762 pour leurs Ouvrages
De Mr de Aubin et N. Prunneau

"L'Amour à l'Espagnole" by A. de St Aubin and N. Prunneau, after Le Prince

"Jusques dans la moindre Chose" by Masquelier, after Baudouin

"Sa Taille est ravissante" by Lebeau, after Baudouin

"Estimable Paysane" by Janinet, after St. Quentin



La Promenade Publique

PL. LIII.

"La Promenade publique" by and after Debucourt

"Le Lever" by Massard, after Baudouin. (Frame engraved by Choffard)

"La Cruche cassée" by J. Massard, after Greuze

"La Toilette" by N. Ponce, after Baudouin. (Frame engraved by Choffard)

"Le Danger du tête-à-tête" by Simonet, after Baudouin

"La Soirée des Thuileries" by Simonet, after Baudouin

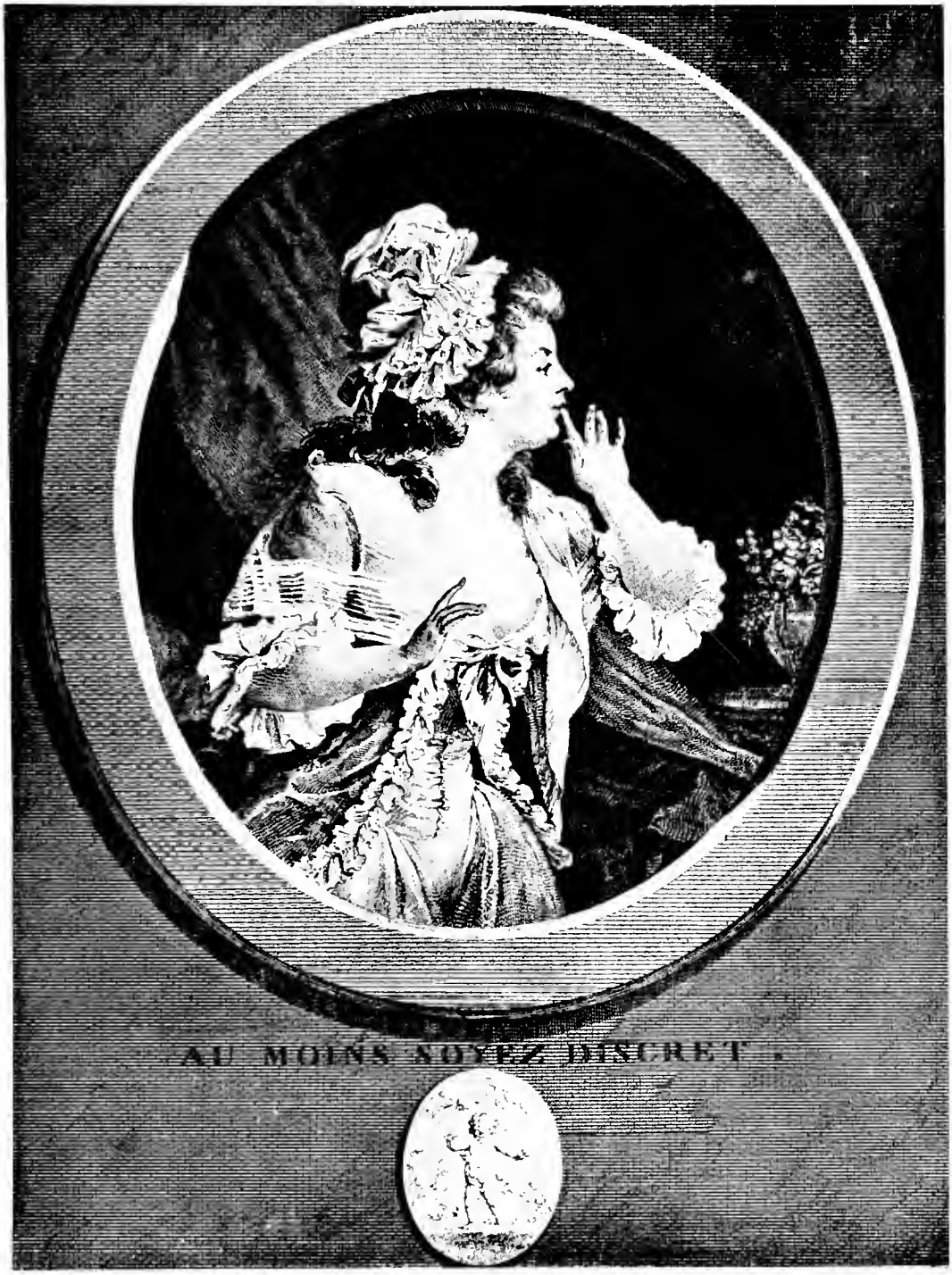
LE PETIT JOUR.
A Monsieur De Sandoz Rollin
Conseiller D'Ambassade
De Sa Majesté
le Roy de Prusse
A Paris chez l'Auteur rue de la Barillerie
La Porte Cochere vis a vis la rue des Prêtres
Par son très humble et très obeissant Serviteur
Tiré du Cabinet DE Monsieur Sandoz Rollin.
N. De Launay.

"Le petit Jour" by N. de Launay, after Freudeberg

"Le Carquois épuisé" by N. de Launay, after Baudouin

" Les Hazards heureux de l'Escarpolettes" by N. de Launay, after Fragonard

"L'Épouse indiscrète" by N. de Launay, after Baudouin



"Au moins soyez discret," painted and engraved by St Aubin

"Comptez sur mes Serments," painted and engraved by St Aubin

"Le léger Vêtement" by Chevillet, after Baudouin. (Proof state)

"Le léger Vêtement" by Chevillet, after Baudouin. (Print state)

"Le Bouton de Rose" by Voyez l'aîné, after Wille

"La Curieuse" by Voyez l'aîné, after Wille

"L'Amour frivole" by Beauvarlet, after Baudouin

Pl. LXX.

"La Surprise agréable" by Mixelle, after Boilly

"La Leçon d'Union conjugale" by Petit, after Boilly

"L'Amant favorisé" by Chaponnier, after Boilly

LES APRETS DU BALLET.

Peints à la Gouache par Lavreins dans l'Avant-Scene de l'Opera

Et Gravés par Tresca

"Les Apprêts du Ballet" by Tresca, after Lavreince

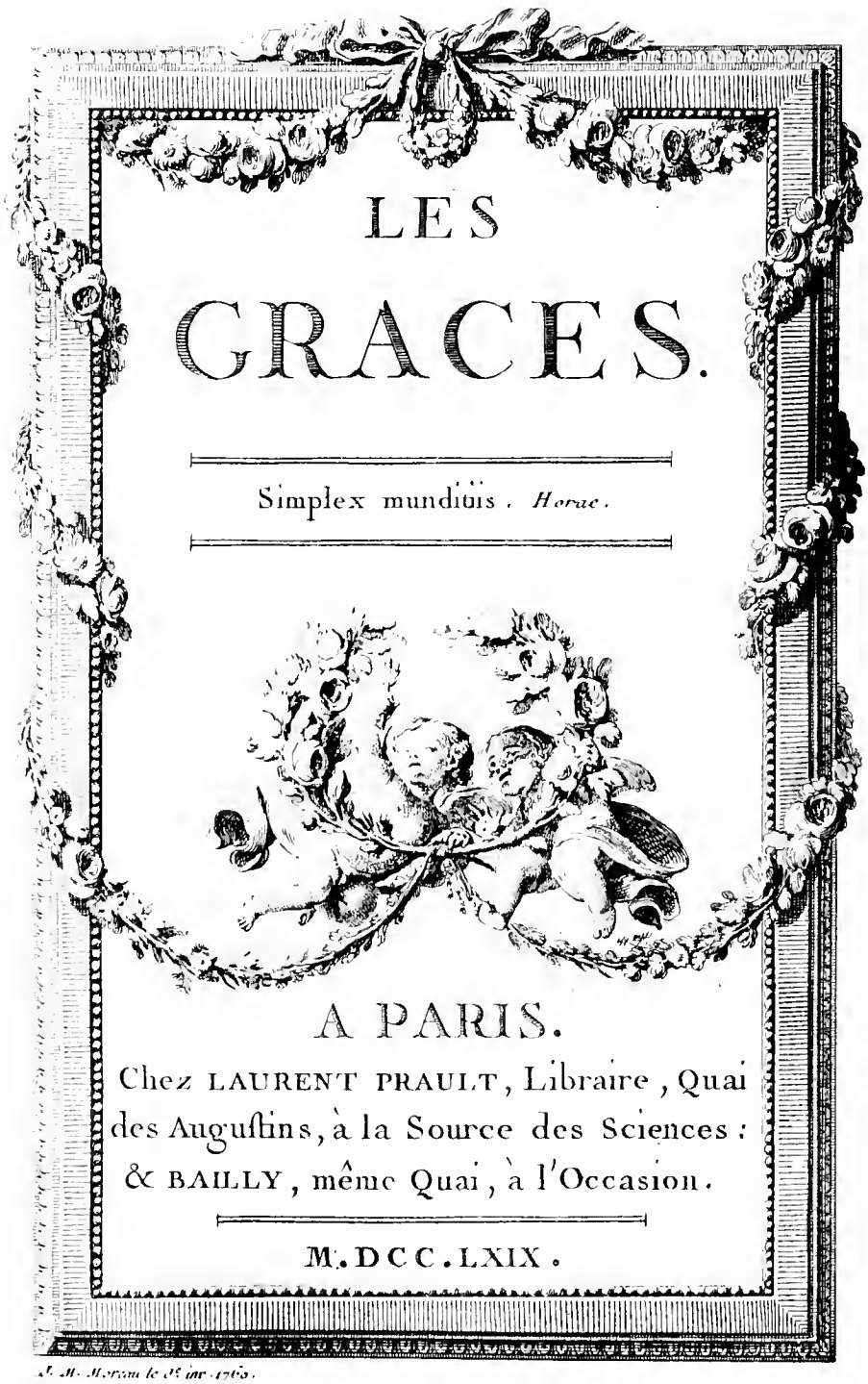
Passage du Ruisseau

"Passage du Ruisseau" by Petit, after Garnier

PETITE LAITIERE ANGLAISE.

"Petite Laitière anglaise" by Gaugain, after Northcote

"Les Souvenirs" by Jazet, after Debuti



Title-page to "Les Graces" by Meunier de Querlon, engraved by Moreau le jeune

LES GRACES VENGÉES

Illustration to "Les Graces" of Meunier de Querlon (Paris, 1769) by Simonet, after Moreau le jeune

Illustration to "Les Aventures de Télémaque" by Fénelon. (Paris, 1785) Book IV., No. 11, to face page 86. Engraved by Tilliard, after Monnet

Illustration to "Les Aventures de Telémaque" by Fénelon. (Paris, 1785)
Book IX., No. 1, to face page 208, engraved by Tilliard, after Monnet

Illustration to "Origine des Graces" by Mademoiselle D——. (Paris, 1777)
To face page 37, Chant III., engraved by Masquelier, after Cochin fils

Illustration to "Choix de Chansons" by de la Borde. (Paris, 1773)
"Le Portrait reconnu" (Vol. I., page 6), engraved and designed by Moreau le jeune

Illustration to "Choix de Chansons" by de la Borde. (Paris, 1773)
"Le Droit de Péage" (Vol. I., page 102), engraved and designed by Moreau le jeune

Illustration to "Choix de Chansons" by de la Borde. (Paris, 1773)
"La Foire de Gonesse" (Vol. I., page 126), engraved and designed by Moreau le jeune

Illustration to "Choix de Chansons" by de la Borde. (Paris, 1773)
"L'Amant timide" (Vol. I., page 144), engraved and designed by Moreau le jeune

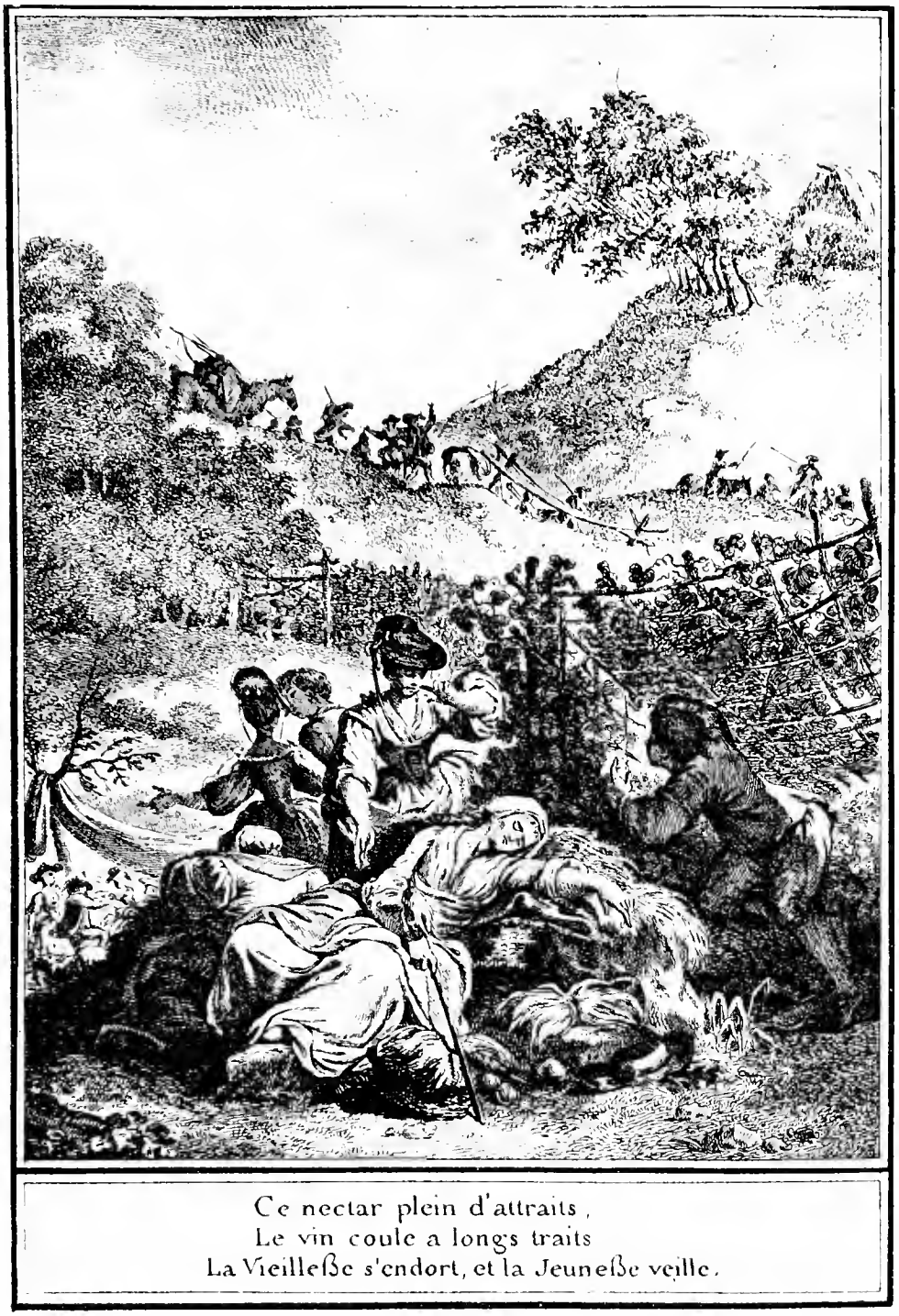


Illustration to "Choix de Chansons" by de la Borde, (Paris, 1773)
"L'Automne" (Vol. II., page 14) by Masquelier, after le Bouteux

Illustration to "Choix de Chansons" by de la Borde. (Paris, 1773)
"Le Pot au Lait" (Vol. II., page 26) by Née, after le Bouteux

Illustration to "Choix de Chansons" by de la Borde. (Paris, 1773)
"Anacrimandre" (Vol. III., page 2) by Masquelier, after le Barbier

Illustration to "Choix de Chansons" by de la Borde. (Paris, 1773)
"L'heureuse Plainte" (Vol. III., page 32) by Masquelier, after le Barbier

Que le Soleil eſt long à finir ſa carriere,
Quand on attend la nuit pour revoir ſa Bergere.

Illustration to "Choix de Chansons" by de la Borde. (Paris, 1773)
"Le Retour du Berger" (Vol. III., page 116) by Née, after le Barbier

Illustration to "Choix de Chansons" by de la Borde. (Paris, 1773)
"L'Amour vainqueur de la Raison" (Vol. IV., page 104) by Née, after Saint-Quentin

La Nymphe Salmacis veut embrasser le jeune Hermaphrodite, qu'elle voit dans le Bain.

Illustration to "Les Metamorphoses d'Ovide." (Paris, 1768)
"Salmacis et Hermaphrodite" (to face page 25, Vol. II.) by Massard, after Monnet

Illustration to "Les Metamorphoses d'Ovide." (Paris, 1769)
"Naissance d'Adonis" (to face page 235, Vol. III.) by N. de Launay, after Eisen

Illustration to "Les Metamorphoses d'Ovide," (Paris, 1769)
"Vénus et Adonis sur un Gazon" (to face page 241, Vol. III.) by Massard, after Boucher

Tail-piece to "Les Metamorphoses d'Ovide." (*Paris*, 1771)
To face page 355, Vol. IV., engraved and designed by Choffard